OCTOBER 1, 1939

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

JAN PEERCE

Tenor, Makes His New York Recital Debut in Town Hall, November 7

60th YEAR

20 CENTS

JEAN TENNYSON

AMERICAN SOPRANO

ACHIEVES BRILLIANT RECORD DURING SUMMER OF 1939

Miss Tennyson revealed herself as a singer of distinction, well endowed as to voice and artistic gifts, and with a sure sense of style and phrasing.—Philadelphia Record

Miss Jean Tennyson, a young lovely soprano from the Chicago Opera Company, was guest soloist on this occasion and was recalled many times after her brilliant rendition of two arias from "Merry Wives of Windsor" and "La Boheme".
—Montreal Star

She revealed the same pleasing voice and charming stage presence as upon her earlier appearance here.
—Samuel L. Laciar, Philadelphia Public Ledger

Miss Tennyson, fair to look upon, and with a voice of great beauty and power, sang with the confidence and poise which are always the attributes of a fine artist.—Scranton Tribune

Six Appearances in Six Weeks with

FIVE SYMPHONY ORCHESTRAS

Philadelphia Summer Orchestra with Re-engagement
Cleveland Summer Symphony Orchestra
Grant Park—Chicago
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Glamorous Jean Tennyson won an ovation.—Cleveland News

Jean Tennyson, the American soprano, appeared as soloist and won the approval of the audience for her dazzling presence as well as for her singing.—Montreal Gazette

The soloist captured the crowd with her personality and freshness.
—Cleveland Press

The symphony had in Jean Tennyson a beautifully gowned American Beauty, whose return to these surroundings brought out throngs of her fans Saturday night. They clamored for so many extras as to earn for their favorite the title of "Encore Record Breaker."—Herman Devries, Chicago American

She sang with fine feeling and phrasing, and most pleasing tonal quality.
—Philadelphia Inquirer

MUSICAL COURIER

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1st U. S. Congress Of Musicologists Stresses New Role Of the Americas

Assemblage of European and Native Music Scientists Brings Rare and New Works—Offers Unique Folk Material

By FRIEDE F. ROTHE

Bringing rare music of picturesque older eras, as well as the folk music of our own and other lands, and scores of the modern schools to hearing, along with discussions on leading scientific problems by authorities from several countries, the first International Congress of the American Musicological Society, held in New York City during the entire week of September 11-17, may go down as an historical date in American musical history. Its accomplishments in the various fields of historical, speculative, practical, applied, and comparative musicological investigation, will unquestionably be of the greatest significance, as perhaps inaugurating a new period in which the Americas will be a center of world scholarship.

That in such destructive and unhappy times as these, musicologists gathered together from all over the world, seeking a haven for the first time in the United States, some taking the most hazardous journeys, for the purpose of presenting to humanity and to each other their musicological researches, moved participants and audience alike, and cannot help but bear of itself the most fruitful results.

Rolland Pleads for "Light"

Romain Rolland, who, because of age and ill health, could not attend, said in a message read to the Congress on the

(*Continued on page 7*)

New Stravinsky Symphony for Boston Season

BOSTON.—Dr. Koussevitzky has outlined as features of the coming season performance of a new C major Symphony by Stravinsky, who will be living in Cambridge this year as occupant of the Charles Eliot Norton chair of poetry at Harvard University. The composer will himself direct a revival of his choral work, Oedipus Rex. The Martyrdom of St. Sebastian, by Debussy, is scheduled, as are Mahler's The Song of the Earth, a new Suite by Prokofieff, and Bach's B minor Mass at a special concert in April. A Tchaikovsky Festival, during the last two weeks of the season, observing the 100th anniversary of the composer's birth, will bring concert performance of that operatic rarity, Pique-Dame.

C. W. D.

Photo by Ella Barnett

LEADING REPRESENTATIVES OF AMERICAN MUSICOLOGICAL SOCIETY and noted visitors at the First International Congress in New York. Seated, left to right: Prof. Edward J. Dent, of Cambridge, England; Dr. Carleton Sprague Smith, president of the society; Dr. Curt Sachs, of New York University; Dr. Alfred Einstein, member of the faculty of Smith College; and Dr. Dayton C. Miller, vice-president. Standing, left to right: Dr Harold Spivacke, of the Library of Congress Music Division; Dr. Otto Kinkeldey, first president of the society; Otto Gombosi, of Hungary; Knud Jeppeson, of Denmark; Fernando Liuzzi, of Paris, and Gustave Reese, treasurer.

War Spurs Booking In Nation's Music

Hostilities in Europe will have a beneficial rather than an adverse effect upon the new American music season, according to prominent managers of artists in this country.

FRITZ KREISLER

Continuing its survey, Musical Courier has collected data throughout the country in collaboration with the staff correspondents in the various cities. These reports are presented in this issue; virtually no cancellation of artists' dates are reported.

Projected tours are not expected to be affected, and artists have notified their American representatives that they expect to fulfill their contracts. A survey made by the Columbia Concerts Corporation discloses that ninety-six of its 126 artists and groups have already arrived; three were still en route from Europe and another from South Amer-

(*Continued on page 23*)

Women's Clubs Map Wartime Schedules

NORFOLK, VA.—The mapping out of a program to insure greater recognition of music as a moral force during the world conflict will be the theme in Salt Lake City, Utah, October 4 to 7, for the annual meeting of the Board of Directors of the National Federation of Music Clubs, State and District Presidents and National Committee Chairmen. Mrs. Vincent Hilles Ober, of this city, will preside.

MRS. VINCENT OBER

The directors will concentrate primarily upon these fields: creation of additional opportunities for American musical artists and composers; improvement in standards of church music; extension of the musical curriculum in local school systems, and in colleges and universities; and the provision of instruments and instruction by which the talent of under-

(*Continued on page 4*)

Chicago's Musical Forces Prepare for Seasonal Opening Of a Major Scope

Managers Are Ready to Launch Rich Variety of Concerts—Opera to Give Series in Co-operation with Schools

By RENÉ DEVRIES

CHICAGO.—All is quiet on the musical front here after Labor Day until the middle of September, when schools and studios reopen and a few recitals or concerts are given by hopeful debutantes who fear neither unseasonable heat nor lack of patronage on the part of the general public. National and local managers employed the lull to publicize coming events. Likewise, press agents of the Chicago Opera, Chicago Symphony Orchestra, San Carlo Opera and of the Northwestern University and Adult Education Council courses bombarded critics of the daily and musical press with interesting items relative to the enterprises they so well herald to music-lovers through this part of the country.

Bertha Ott, an impresario of whom Chicago is justly proud, opens her 1939-40 season with a violin recital by Fritz Kreisler at Orchestra Hall, October 15. Again this year Ted Shawn and his male dancers, Myra Hess, Rudolph Ganz and Serge Tarnowsky are booked by this management for appearances here. Esther Doby, Willis Charkowsky, Maria Hussa and Leonard Stocker will make their debuts under Miss Ott's banner.

(*Continued on page 14*)

Paris Opéra and Conservatoire Moving to Nantes

The Paris Opéra will transfer its activities to Nantes during the duration of the war, according to an Associated Press dispatch from Paris, dated September 22.

The Paris Conservatoire is also to transfer its work to Nantes, according to this dispatch, which adds that "the Municipal Graslin Opera House" in the latter city "has been requisitioned to provide space."

The Conservatoire, it is stated, "is continuing its French musical performances and studies." The last statement suggests that the Conservatoire concerts may possibly be restricted to Gallic music.

Nantes, the new musical capital of France, is the sixth largest city of that nation, and is situated at the head of the estuary of the Loire.

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Stokowski Leads Post-Season List In Hollywood Bowl

4 Child Artists Assist in Special Concert — Stars' Cavalcade Introduces Many Notables in Benefit Event

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—Defying concert tradition with a novel stage placement of the orchestra personnel and affording solo opportunities to four child prodigies, Leopold Stokowski conducted a special post-season benefit concert in the Hollywood Bowl on Setember 6. The orchestra string section was placed on wooden risers occupying the rear portion of the shell, with the woodwind section in a double row in front immediately before the conductor. To the leader's right were the horns and percussion; to his left, the brasses. Microphones were placed in the orchestra, as the entire program was amplified. The result certainly achieved compactness of tonal distribution and to a large extent justified its institution, although such a seating arrangement is still subject to experimentation. Yet it is perfectly logical to arrange the orchestra in accordance with the acoustical properties of the place wherein it plays.

The orchestra responded magnificently to Stokowski's compelling hands, playing with splendid flexibility and finesse. This season as never before the orchestra has shown that under fine leadership it can give superlative performances. Stokowski conducted but three orchestral items, beginning with a beautiful rendition of the Bach G Minor Fugue (the greater). The impassioned Love Death from Wagner's Tristan and Isolde was given a slow reading, but the Finale from Tschaikovsky's Fourth Symphony held verve and brilliance. The standing audience joined in singing America the Beautiful, as Stokowski affirmed it to be "an expression of our thanksgiving for peace."

Tiny Saundra Berkova won a real ovation for her performance of the first movement of the Mendelssohn violin concerto to Stokowski's sympathetic accompaniment. This seven-year-old child displayed a truly amazing degree of artistry, a breadth and depth of understanding so far beyond her years as to leave the auditor astounded, while evoking full, round tone with complete sat-

(*Continued on page 17*)

SENTA MARIA AS THE JUGGLER
at the feet of the Virgin.

Photo by Erismann, Berne

Berne Stages Mystery Plays in Cathedral Square

BERNE, SWITZERLAND. — Throughout the summer, on clear nights, the Cathedral square has been the scene of a series of mystery plays under the general direction of H. Buchli, with choreography by Senta Maria, musical direction by Walter Furrer, and choral direction by Hans Schweingruber.

With the imposing portals of the cathedral for a background, the plays were highly successful, particularly The Eternal Dance, in which Death in this or that disguise shows that he is no respector of persons, and Le Jongleur de Notre Dame who, in the person of Senta Maria, again danced and relived his touching legendary story.

In addition to directing this summer's series of mystery plays and dancing leading roles in them, Senta Maria arranged the music.

Cincinnati Orchestra Musicians Return for Fall Concert Series

Goossens Sees Chance for American Composer—Other Local Groups Name Plans

CINCINNATI.—Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, arrived in Cincinnati recently with Mrs. Goossens and their little daughter, Sidonie, after a hectic experience in getting passage from England and zig-zagging across the Atlantic. Cincinnatians were deeply grateful for his safe return, and the seat sale for the concerts has been greatly stimulated.

Mr. Goossens said the "war paralyzed, if not killed creative activity in Europe. Now is the opportunity for young American composers." He brought a few interesting orchestral works to be presented this season.

He was highly pleased to learn that 500 more season tickets than last year at the opening of the drive have been sold, and echoed the hope of the Woman's Symphony Committee that Music Hall will be sold out.

The Symphony Orchestra office reports that news has reached it of the sailing of one of its members, Joseph Kolmschlag, double bass, and his wife, who were visiting her family in Vienna. Otherwise no members of the orchestra went abroad. Herman Goehlich, viola of the orchestra and of the Cincinnati String Quartet, is on a cruise of the West Indies, which he won in a recent letter-writing contest of the Cincinnati Junior League. He will contact various musicians and composers, and hopes to bring home some new South American music.

May Estel Forbes was the only member of the Cincinnati Conservatory of Music faculty to go abroad this summer and spent several months in Paris, Lucerne and Milan, where she coached with Carrado Benvenuti and Angelo Bettinelli. She had not engaged her return passage, and upon arrival in Paris had one hour in which to catch the train for a chance to cross on the Queen Mary.

Mrs. Ann Carrel, Master in Musicology from the Cincinnati Conservatory of Music and head of the piano department at Whitworth College, Spokane, related trying experiences in getting out of Germany to Paris and sailing on the Queen Mary, on which she had engaged passage.

Concert Series Secure

J. Herman Thuman reports that all of his artists are either in the United States or in the western hemisphere, so that they will be available for their concerts.

CEMENTING ARTISTIC BONDS BETWEEN AMERICAS.

Mischa Elman, left, and George Hoyen, right, were guests at the American Association of Chile luncheon during their visit to South America. President Wilcox of the society is at Mr. Elman's left and Mr. Frost, chargé d'affaires of the American Embassy in Santiago, is at the right of Mr. Hoyen, who was placed under contract for eight concerts. This is his second visit to Chile.

Club Women's Plans

(*Continued from page 3*)

privileged young musicians may be preserved and developed.

Fine Arts Bill to Be Discussed

Pledged for some years to support a bill for the creation of a Department of Fine Arts with a Secretary in the Cabinet of the President, or a Federal Bureau of Music in the Department of Education, the directors, after the report of the legislation chairman, Mrs. Guy P. Gannett of Portland, Me., will determine their future action.

Other department heads who will report are: Mrs. W. Carruth Jones of Baton Rouse, La., chairman of the Department of American Music; Dr. H. Augustine Smith of Boston, Mass., chairman of the Department of Church Music; Mrs. George W. Langford of Ann Arbor, Mich., chairman of the Department of Education; Mrs. Walter A. Knerr of Norristown, Pa., chairman of the Publicity Department; Mrs. D. C. Lea of Hattiesburg, Miss., chairman of the Extension Department; and Mrs. John Alexander Jardine of Fargo, N. D., past president and chairman of Finance.

International Music Relations

In view of the international situation, decisions must be made relative to the work of the Committee for Music in International Relations.

A committee headed by Mrs. Frank Johnson, president of the Utah Federation, with Mrs. Vera Frey Beason as local chairman, is in charge of arrangements.

Ernest Newman May Come to New York

Ernest Newman, the British critic and author, may come to New York in the near future, it is learned by the Musical Courier. Mr. Newman, now in England, was guest music critic of the New York Post in 1924-5. Newman's name has been mentioned lately in connection with the post occupied by Lawrence Gilman, critic of the New York Herald Tribune, who died several weeks ago.

The Matinee Musicale has not completed its season's roster of artists and so does not fear having to make any change.

EUGENE GOOSSENS

M. Jean ten Have, violinist of the Cincinnati Symphony Orchestra, is busy with his duties as French Consul here.

Both the Conservatory of Music, of which Dr. John A. Hoffmann is Dean, and the College of Music report no loss of pupils due to war in Europe. Enrollment has equalled that of last year by this time. M. D.

Rare Music of Early English Age Restored

Percy Grainger Collaborating with Dom Anselm Hughes on Volume Containing Ancient MSS.—Pianist-Composer Built Museum in Melbourne—Gathers South Sea Songs

An Interview by EDNA HORTON

Because Continental Europeans prefer to live in the music "of the fairly recent past, the periods in which their national musicians distinguished themselves," only composers writing for the American-born American-trained players and singers can write "as experimentally and as daringly" as they like.

Percy Grainger, born in Australia, since the World War an American citizen, so expressed himself as he was literally "caught" between trips to England, Australia, and the South Seas and his numerous concert tours and lecture engagements by a Musical Courier interviewer, in his White Plains, N. Y., home.

Mr. Grainger had just returned from a pre-war summer in England and the Scandinavian countries. Between his concerts, his Australian music museum project, and editing, conducting, composing he is kept fairly active. Mrs. Grainger, painter and poet, shares this activity, having just completed another volume of verse which is about to be published.

Engaged also in research work on music of the thirteenth and fourteenth centuries, Mr. Grainger is nevertheless vitally interested in present-day tendencies.

Interest in Modern Works Keen

"It is equally natural," he observed, 'that American, British and Australian musicians should be vitally interested in the music of the present and the future. It is only in the past forty years that first-class geniuses have arisen in the classical field, while in the popular fields ragtime, jazz and swing have swamped the whole world of music.

"It is only natural, I repeat, that we should feel ourselves at home in the music of this century in which we have been so active. This instinct of the English-speaking musician for the musical problem of his own day was never brought home to me so clearly as the last time I was concertizing in Australia and New Zealand.

"Free Music"

"As part of some broadcast lectures I was doing for the Australian Broadcasting Commission and the New Zealand Broadcasting Board, I wanted to use an example of my own 'Free Music.' This music, which I have been hearing in my 'inner ear' since I was a little boy in Melbourne, presents great complications in performance, since its intervals are not limited to those of current music, but glide about freely into every cranny of tonal space, and since there is no beat-cohesion between the various voices that make up the tonal texture—no beats occurring simultaneously in different voices.

"Imagine my surprise when I found that the string groups, under Percy Code in Melbourne and Leon de Mauny in Wellington, surmounted these new problems with, seemingly, no effort at all! I realized that it was because the typical English-speaking musician lives naturally in the musical present, instead of the musical past.

"It is gratifying to see the ease with which high school choirs and orchestras can perform modern works. In 1936 the British Broadcasting Corporation in London, in a choral and orchestral program devoted exclusively to my compositions, gave what I considered a model performance of my Marching Song of Democracy for chorus, organ and orchestra. I never expected to hear a more satisfying rendering. Yet the Detroit Central High School choirs and orchestras, conducted by Harry Seitz, gave, from memory, an even more brilliant and inspired performance in Orchestra Hall, Detroit, recently. It was amusing to see these youngsters singing the highly irregular rhythms and sometimes harsh discords of this work, with never a sheet of music in their hands!

School Bands Shine

"I have had similar experiences with my most recent compositions for military bands. When I completed my most recent band composition — Lincolnshire Posy—I performed it easily and satisfactorily with several school and university bands, including the highly capable band of the Ernest William School of Music in Brooklyn, N. Y., and the brilliant band of the University of Miami. It was only when the same work was put before a band of 'seasoned' professionals' that difficulties arose. Two movements of the Lincolnshire Posy proved too difficult for these professional bandsmen (who, perhaps, were keener on their beer than on their music!) and had to be dropped from the program.

"Again, Dr. Joseph Maddy's National Music Camp orchestra for high school boys and girls, at Interlochen, Mich., gave a most spirited and meticulous performance of Cyril Scott's Festival Over-

(Continued on page 10)

Photo by Morse, White Plains, N. Y.

PERCY GRAINGER, left, and DOM ANSELM HUGHES, O.S.B., at the former's White Plains, N. Y., home, where they discussed their forthcoming volume of about twenty-five pieces of old English music, from the twelfth to the fifteenth centuries.

THE GRAINGER MUSEUM IN MELBOURNE

Philadelphia Opera Opens Contest for Native Work

PHILADELPHIA.—American composers have been invited to participate in a competition to "create an opera that is really American." The winning opus will be produced in the 1940-41 season by the Philadelphia Opera Company. Leopold Stokowski and Eugene Ormandy, honorary music directors, and Sylvan evin, music director of the company, will be the judges.

Curriculum and Lecture Staff Named As Engles Opens Impresario School

NBC Vice-President Receives 200 Applications from Ambitious Youths, But Only Ten May Take the Course

Believing that "competent new blood" is constantly being needed in the field of musical management and because no opportunity is offered at present to give ambitious youth practical training and experience in this activity, George Engles, managing director of NBC Artists Service and vice president of NBC, has inaugurated a course which he expects will fill this need.

Photo by Ray Lee Jackson

GEORGE ENGLES

At the moment, Mr. Engles is sifting from nearly two hundred applications of young men some ten who will be permitted to take the course. The winners must, at the moment, be connected with the National Broadcasting Company.

Mr. Engles said that the class was being limited to ten because "this is to be a practical effort to find the competent new blood for the managerial field rather than a purely educational undertaking. Better results can be secured, I feel certain by concentrating on a small group," he said, and continued:

"If out of this preliminary class half of the number prove to have enough talent and ability to be added to our Artists Service staff, we shall consider ourselves well repaid.

Practical Training Planned

"It is our hope that the course will prove of benefit not only to young men who are interested in becoming associated with the managerial field, but also to artists and managers. At present I know of no way in which preliminary training can be secured for such work except by becoming associated with some managerial office, but the difficulty there lies in the fact that managerial

(Continued on page 9)

AUDIENCE IN CAPTAIN "EELL'S BOAT BARN,"
at Rockport, Me., purchased by Mrs. Mary Louise Curtis Bok and transformed into a chamber music hall. Here the Curtis String Quartet gave a series of concerts during the summer just concluded.

Portland Orchestra May Resume Concerts

Meeting of Civic Leaders Plans Support — Announce Major Recital Season

PORTLAND, ORE.—Resumption of symphony concerts under the aegis of the Portland Symphony Society became a definite possibility here last month as a result of a conference of civic leaders called by John A. Laing, Symphony Society president. While no formal action was taken at this meeting, it is understood that a concerted effort will be made to mobilize support for an early reorganization of the Portland Symphony Orchestra.

Portland has not had a full-fledged permanent symphony orchestra since early last year. Accumulated deficits of the previous six years led to the suspension of the symphony society's regular program. Originally, it was proposed to resume in 1940-41, but some concerts may be given this season, if plans now being considered materialize.

Extensive Concert Bookings

With or without an orchestra of its own, Portland will have a busy season. Two concert series have been booked by the Ellison-White bureau, including these attractions: Nelson Eddy, Lily Pons, Jooss European Ballet, Robert Virovai, Jussi Bjoerling, Jose Iturbi, Lawrence Tibbett, Marian Anderson, Yehudi Menuhin, Walter Gieseking, Bidu Sayao, Lina Pagliughi and John Charles Thomas. Also listed by the bureau are: the General Platoff Don Cossack Choir, Ballet Caravan, Argentinita, and the Ballet Russe de Monte Carlo.

Ballet attractions announced by William B. McCurdy are: the San Francisco Opera Ballet and Devi Dja and her Java and Bali dancers. The management has also announced a season by the San Carlo Opera Company.

So far as can be ascertained, the season in prospect will not be affected by war conditions abroad. D. L. P.

Carter and Grainger Are Hailed in Spring Valley

Gala Concert Given by First National Bank of N. Y. Town

John Carter's friends and neighbors and admirers of Percy Grainger transformed a concert at Spring Valley, N. Y., into a gala celebration on the evening of September 12. The occasion was sponsored by the First National Bank of Spring Valley, near New City, home of John Carter, Metropolitan tenor, as a victory celebration "to mark its success during the past depression." Local civic forces united with the local fire department volunteers enlisted as traffic officers to guide the hundreds of cars to the High School Recreation Field. More than 5,000 persons in the field, and more outside, hailed the two artists and the United States Letter Carriers' Band of Paterson, N. J.

John Carter's ringing, clear voice was used with telling effect in his groups, which included numbers by Strauss, Rossini, Meyerbeer, Massenet, Fox, Foster, Balfe and others. Carter's enunciation and interpretative powers won clamorous applause. James Quillian was the skillful accompanist.

Percy Grainger's pianistic art, amplified for the benefit of the far-flung audience, stirred his hearers to enthusiastic demonstrations, beginning with the Bach D Minor Organ Toccata and Fugue. Chopin works, typical Grainger transcriptions of Irish folk tunes, Liszt's Liebestraum, No. 3, and Second Hungarian Rhapsody, with extras demanded by the audience. The listeners were enthralled with Grainger's well-articulated, crystal-clear readings, artistic warmth and virtuosic technique.

Charles W. Hawkins, president of the band, made brief remarks; Jonathan W. Sherwood delivered an address. B. T.

Washington Ensemble Names Guest Leaders

Kindler Forces Also to Be Led by Chavez and McArthur—Many Soloists Engaged

WASHINGTON, D. C.—Two guest conductors, Edwin McArthur and Carlos Chavez, have been selected to assist Dr. Hans Kindler, permanent conductor, for the forthcoming season of the National Symphony Orchestra. The initial concert will be held on October 29 in Constitution Hall.

Mr. McArthur will conduct on February 14 when Kirsten Flagstad, Metropolitan Opera soprano, is soloist. He has appeared as conductor with the Sydney, Australia, Symphony, and other orchestras, and this season will conduct the Chicago City Opera, the Philadelphia Orchestra and the San Francisco Opera as well as an orchestral program in his native Denver.

Mr. Chavez, founder and permanent conductor of the Orquesta Sinfonica of Mexico, is the composer of several orchestral scores. He has been guest conductor of the Philadelphia, New York Philharmonic, Boston Symphony, NBC Symphony and other orchestras. He conducts on February 14 when René LeRoy, French flutist, will be soloist.

The remaining concerts of the ninth season of the National Symphony will be under Dr. Kindler's baton. The schedule includes eight mid-week concerts with soloists, a Sunday series of six programs, also with soloists, a second Sunday series of six concerts, all instrumental and eleven students' concerts.

Soloist List

Soloists who will appear with the ensemble are: Luboshutz and Nemenoff, duo-pianists; Albert Spalding, violinist; Myra Hess, pianist; Kirsten Flagstad, soprano; Marjorie Lawrence, soprano; and Percy Grainger, pianist. Appearing on the first Sunday series will be Moriz Rosenthal, pianist; Nino Martini, Metropolitan Opera tenor; Marcel Maas, pianist; René LeRoy, flutist; Maurice Maréchal, cellist; and Ossy Renardy, violinist.

From all reports, it is expected that the music life in the Nation's Capital will be unaffected by the European war situation. Mrs. Dorsey informed this writer that to date, so far as she knows, her three series of concerts remain as scheduled. Helen Setter Cook and Constance Albreight Snow, new local managers for the Philadelphia Orchestra, announce a series of five concerts, the first of which on October 24 officially opens the concert season.

The National Symphony Orchestra has appointed Harry Rosoff as assistant concertmaster and William Gibson, first trombone.

Mrs. Lawrence Townsend will continue her morning musicales at the Mayflower Hotel, beginning December 11.

The Civic Grand Opera Association of Washington is continuing the operatic work commenced last year. G. E.

DR. HANS KINDLER

Balogh in Town Hall October 9

Six concert etudes by Beryl Rubinstein, Prokofieff, Schloezer, Mendelssohn, Liszt and Eugene Goossens feature the program to be given by Ernö Balogh, pianist, in Town Hall, New York on October 9. Mozart, Haydn, Debussy, Rachmaninoff, Joseph Marx and Bach-Busoni provide the other items.

Dorothy Hosier Is Soloist

Dorothy Hosier, soprano, sang for the Pennsylvania State Medical Society at its annual convention in Pittsburgh, Pa.

SCHOLARSHIP AWARDED
by Mrs. Clarence A. Warden, president of the Academy of Vocal Arts, Philadelphia, to John Harrold, a relative of the late Metropolitan Opera tenor, Orville Harrold. Discovered by Jules Falk, director, while ushering this summer at the Steel Pier Opera, young Harrold won the award after an audition before Edgar Milton Cooke, dean of the Academy, H. Maurice Jacquet, conductor, and the board of directors.

Photo by Central Studios, Atlantic City

Success Marks First United States Wartime Musicological Congress

(*Continued from page 3*)

opening day, "In the field of art, there is not—there should not be—any rivalry among nations. The only combat worthy of us is that which is waged, in every country, and in every hour, between culture and ignorance, between light and chaos. Let us save all the light that can be saved! There is none more refulgent than music. It is the sun of the inner universe."

The most apparent and heartening characteristic of this first international congress of the American Musicological Society, was its wide and varied musical outlook: from Babylonian notation, Greek music, and music of the Middle Ages, to American folk songs, American art music and the music of Latin America.

The very busy program which the officers of the American Musicological Society, Carleton Sprague Smith, president; Dayton C. Miller, vice-president; Gustave Reese, secretary, and Paul Henry Lang, treaurer, arranged, began with a program of American chamber music at the Beethoven Association, the headquarters of the Congress.

Early Native Scores Heard

At this concert, the String Quartet, Op. 5 by John K. Paine (1839-1906), composed in 1855 at the age of 16, and not performed for more than fifty years, was admirably rendered by the members of the Roth Quartet. Dr. Smith then joined the Quartet in the playing of Arthur Foote's (1853 - 1937) Night Piece for flute and strings. More contemporary music followed with Quincy Porter's (1897-) Fourth String Quartet and Three Preludes and Fugues for String Quartet by Roy Harris (1898-). These last were composed in June, 1938, and are studies in modal style.

DR. HOWARD HANSON, Vice-President

After lighter tasks, like a visit on Monday afternoon to the World's Fair, the Congress began in earnest on the morning of the second day. Charles Seeger of the Federal Music Project, Washington, D. C., read a paper called Government and Music: A Field for Applied Musicology. Dr. Seeger put forth a definite plan whereby government could come to the aid of music, but hoped that in America it would only be a facilitation of musical development, and never an attempt at regulation or control.

Dent Discusses Cavalieri

Then Professor Edward J. Dent of Cambridge University, England, and President of the International Society of Musicology with which the American body is affiliated, presented a witty study of Cavalieri's Rappresentazione di Anima e di Corpo, which embraced elements of history, analysis, practice, and criticism. Prof. Dent said that the performance, which is planned for Cambridge in 1940 in an English translation he made, will be the first since 1600.

Dragan Plamenac of Yugoslavia, talked on 16th and 17th century music in Dalmatia, proving conclusively his premise that Dalmatian music followed step by step the history of its magnetic neighbor, Italy. There were practical illustrations from the music of Patrico and Lukačić, native composers of the period, which were beautifully sung by the Madrigal Singers.

Dr. Knud Jeppesen of Denmark, who is the author of a renowned book on the contrapuntal style of Palestrina, spoke on Venetian Folksongs of the Renaissance. More than 200 of these have been identified and clearly show the influence of Gregorian chant in their modal structure. Dr. Jeppesen ably illustrated by singing many examples himself. The value of such research helps dispel the notion that folksongs are not influenced by art music.

Tour of Radio Studios

In the afternoon a tour of the NBC studios was arranged for the Congress, and a demonstration of the electric orchestra, which mechanically impressed the eminent musicologists, but musically caused them to shake their heads. It is primarily designed for popular and exotic arrangements and rhythmic and percussive effects.

Later there was a reception at the New York Public Library and a concert, at which a Concerto Grosso by Giuseppe Sammartini and three songs by early American composers of the Moravian School, for chorus and strings, were heard.

The concert held in reserve for the evening, was a program of early and later American folk songs and several examples of early art music given by the Old Harp Singers of Nashville, Tennessee. To some of the foreign musicologists it was a first glimpse into early American music.

Art vs. Folk Music

The morning of the third day was devoted to a session on primitive and folk music in North America. George Pullen Jackson of Vanderbilt University, began with a talk on Art Music versus Folk Music, in which he exposited on the greater alienation between art music and folk music in America than anywhere else. Since art music and its techniques are becoming more and more accessible to the West and South, Dr. Jackson warned against the extinguishment of American folk music should this attitude continue.

Dr. Roy Lamson, Jr., of Williams College, examined the subject of the English Broadside Ballad of the 16th and 17th Centuries and its Tunes, in which 90 percent of the tunes were found to derive their names from ballads and only 10 percent from dances of the Elizabethan times. Playford, to whose Dancing Master, 33 of the ballad tunes can be traced, is believed by Dr. Lamson to have changed their original modal character. Even though only a small quantity of these Broadsides came to America, they were certainly known in the 17th century.

Samuel P. Bayard, of Harvard University, presented a theoretical study of British folk tunes in America and their melodic and modal changes throughout the years, in his paper on British Folk Music in North America.

Annabel Morris Buchanan, of the University of Richmond, in her address on the Modal and Other Melodic Aspects of North American Folk Music, said that she believes to have discovered "a neutral mode," the characteristic folk mode in her opinion, in an effort to account for certain melodic lines, which though modal, cannot be accounted to any of the known Greek modes.

The last address of the morning was George Herzog's, of Columbia University, on African Influence in North American Indian Music. Dr. Herzog, contrary to belief, said that whatever African influences reside in North America, can be traced to Indian music, rather than to Negro spirituals, which are only Negro reworkings of white tunes.

Folk Music Demonstration

The afternoon was given over to demonstration of Indian music, folk music, and Negro spirituals. A Hopi Indian from Arizona sang three ceremonial songs among others, and an Indian Chief from Nebraska, after singing several serious songs, played a love song on the flute. This was followed by singing and fiddling in the authentic manner by natives of New York and New Jersey. Then Aunt Mollie Jackson of Kentucky, sang ballads from the mining regions and gave one composition of her own, following the folk pattern, exhorting the miners to join the C.I.O. Juanita Hall and group contributed the Negro selections, and one of them, The Little Black Train, was a particularly beautiful example.

Einstein Describes "Creative Process"

Mozart's Handwriting and the Creative Process was the subject upon which the great musicologist, Dr. Alfred Einstein, threw light. The belief is prevalent everywhere that Mozart composed as easily as water rolls off a duck's back. The material that Dr. Einstein presented shows that Mozart's works, according to his own words, the "fruits of long and laborious effort," were worked out very much like Beethoven's. It will be interesting to students of piano, to know that the Coronation Concerto is finished for solo only in the first movement. In the other two, the piano is only scantily indicated. The work as it stands today is, according to Dr. Einstein, probably the work of the publisher, André.

In the evening there was a concert of American piano music played by John Kirkpatrick at the Auditorium of the New York Historical Society. The music heard, was the Roger Sessions Sonata (1928-30), several pieces by MacDowell and Gottschalk, and the sonata, Concord, Mass., 1840-60, by Charles Ives.

Ancient Music at Columbia

The Thursday morning session, held at the Harkness Auditorium at Columbia University, concerned itself with Ancient, Mediaeval, and Renaissance music.

Dr. Oliver Strunk, of Princeton University, in his paper on Certain Aspects of 16th Century Counterpoint, said that the correspondence between the musical style and the liturgical text of the 16th Century motet is great enough to justify the definition of distinct types on this basis.

Dr. Curt Sachs, now with New York University, in a brief discussion of the so-called "Babylonian Notation," concluded with the belief that until at least further evidence presented itself, this notation will never be deciphered.

Otto Gombosi of Hungary, whose paper, New Light on Ancient Greek Music, was one of the most interesting and complete of the week, presented through a brilliant inductive method, new aspects of the practice of ancient Greek music. Dr. Gombosi used to advantage more than 30 years of research in this field by several eminent musicologists. It is a sad commentary to these times, that the book from which this paper derives, *Tonarten und Stimmen gen der antiken Musik*, is caught somewhere between several lines of fortifications along the Maginot line, in a printer's shop.

Fernando Liuzzi, former Professor of the University of Rome, devoted himself to a description of several unpublished manuscripts, in his talk on *Notes sur les "Barzelette" et "Canzoni a ballo" italiennes du XVme siècle d'après des documents inédits.*

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Photo by Ella Barnett

AT THE NEW YORK PUBLIC LIBRARY

reception held for the visiting musicologists, an orchestral group was led by Sidney Beck, assisted by the Madrigal Singers, in early American music of the Moravian school.

Kansas City Founds Training Orchestra

Krueger to Supervise Unit at Conservatory — Soloists Are Named for Season

KANSAS CITY, MO.—The establishment of the new Philharmonic Preparatory Orchestra at the Conservatory this season under the personal supervision of Karl Krueger, conductor of the Philharmonic, is of paramount interest to Kansas City and its surrounding territory. Harold Newton, brilliant young violinist of the Philharmonic, has been selected by Mr. Krueger as director of the training group. Young players desiring orchestral careers will have an opportunity of receiving specialized instruction from the leading Philharmonic musicians.

Soloists for Philharmonic

The Philharmonic Orchestra presents a distinguished seventh season of eleven subscription pairs, with the following assisting artists: Rose Pauly, November 2-3; Robert Virovai, November 16-17; Louise Mary Meissner, November 30-December 1; Glenn Darwin, December 14-15; Samuel Thaviu, January 4-5; Gladys Swarthout, January 18-19; Josef Hofmann, February 1-2; Anna Kaskas, February 15-16, and as an extra attraction Devi Dja and her Java and Bali dancers, November 23-24.

Walter Fritschy, concert manager, in his thirty-third season announces the following notable list: La Argentinita, Alexander Brailowsky, Lina Pagliughi, Josef and Rosina Lhevinne, Albert Spalding and John Charles Thomas. Both concert series are in the Music Hall of the Municipal Auditorium.

Harold Van Duzee, active as voice instructor at the Conservatory of Music of Kansas City during the last four years, has been appointed managing director of the music school, replacing Dr. John Thompson, whose extensive lecture recitals throughout the country have necessitated his resignation.

P. C. B.

Montreal Orchestra Sees Need of Music in Wartime

MONTREAL, CAN.—In releasing the prospectus for its proposed tenth season, the Montreal Orchestra announces its intention to "carry on" despite war conditions. "This prospectus," said the statement, "was prepared and printed in June, 1939, when we were at peace. Now war has come upon us. The executive committee, believing that music is a necessity in troubled and saddened times and with the knowledge that the orchestra personnel will be in great need of employment, has determined to endeavor to carry on. No campaign for new season ticket members can be organized. The orchestra must depend on those who feel its concerts should continue and who want the solace of music. It is the orchestra's hope that it may be able to help in the work that will be done in Montreal for the cause of freedom."

Crooks in Johannesburg

Richard Crooks, who was concluding his successful series of appearances in Johannesburg, South Africa, acceded to the request of the Administrator of the Transvaal to become a member of the quartet in Elijah for the Patriotic Huguenot Celebrations on September 17. Applications for tickets were five times the capacity of the large hall.

LEE SIMS,
composer-pianist-author, playing the new electrical instrument, which "reproduces all the instrumental choirs of the orchestra," for Claude Bragdon, mathematician - architect and stage designer (right).

Lotte Lehmann to Open Tour Here

Lotte Lehmann, Metropolitan Opera soprano, inaugurates her New York season on October 17 at Town Hall.

In addition to rejoining the Metropolitan, Mme. Lehmann this season makes forty appearances in principal cities of the United States and Canada including Toronto, Philadelphia, Macon, Lexington, Miami, Daytona, Jacksonville, Pittsburgh and with the Detroit Symphony.

Boston's Early Fall Opera Season Encounters Financial Handicaps

New York Company Reorganized on Cooperative Basis, But Series Is Closed—Orchestral and Recital Plans

By CYRUS W. DURGIN

BOSTON.—The engagement of the New York Grand Opera Company at the Boston Opera House, the town's first music of the new season, has been attended by drama on both sides of the curtain.

The company came here under the management of Amedeo Passeri, and began their stay with a meritorious performance of Verdi's La Traviata on September 14. Two nights later, reported financial difficulties resulted in Mr. Passeri's withdrawal as manager. The name of the organization was changed to the New York Grand Opera Association, and a committee of 22 of the personnel was chosen to represent the various groups within the company. Three leading singers, Ralph Erolle, Armand Tokatyan and Carlo Morelli, were then selected as an executive committee for the whole, and the engagement was resumed on a cooperative basis.

Abrupt End of Series

The engagement ended abruptly with Rossini's Barber of Seville on September 19. Earlier that day Mr. Passeri had brought legal action in Suffolk Superior Court to enjoin the New York Grand Opera Association from continuing performances here and to obtain an accounting of all box office receipts.

"Present circumstances demanded a cancellation of the season as at present set up, pending the reorganization and consolidation of its resources," said a statement by the executive committee.

Chief singers of the inaugural La Traviata were Cosma Vullo as Violetta (who made a favorable impression here in the same role two years ago); James Melton, tenor, appearing for the first time in Boston in opera, as Armand, and Carlo Morelli, who sang the part of the elder Germont admirably. Mr. Melton gave a good account of his part vocally, and brought to it more warmth of acting than do most tenors.

Carmen on the second night assembled an equally competent cast: Armand Tokatyan as Don Jose; Ljuba Senderowna in the title role, Marthe Erolle as Micaela, and Mario Cozzi as Escamillo. Miss Erolle further distinguished herself the following afternoon by the admirable voicing and the fine style that characterized her Lady Harriet in Flotow's Martha. Miss Erolle's colleagues were Georgia Standing as Nancy; Lawrence Power and Robert Kelso in the respective parts of Lionel and Plunkett, and Romley Fell as Sir Tristram.

Rigoletto Delayed

That evening Rigoletto, with Carlo Morelli as the jester, was presented after the curtain had been held nearly an hour. The Duke was Jan Peerce (making his Boston debut); Gilda, Rosemarie

(*Continued on page* 16)

Minneapolis Sees Marked Music Gains

Notable Increase in Ticket Sales Reported by Local Managers —Schools Active

MINNEAPOLIS.—Not "business as usual" but "more business" is the report from every source. The Apollo Club, William MacPhail, conductor, is faced with making arrangements for two performances of each program because of the heavy ticket sales. The Minneapolis Symphony Orchestra, Arthur Gaines, manager, reports that notwithstanding the increase from sixteen to eighteen Friday evening concerts, there has been a gain in ticket subscriptions.

Mrs. Carlyle Scott, manager of the University Artists Series, reports a heavy increase in ticket sales over last season. The MacPhail School of Music and the Minneapolis College of Music are unusually busy with early registration of students in spite of abnormally hot weather.

Among the artists to appear with the Symphony this season are several newcomers: Egon Petri, pianist, Robert Virovai, violinist, Robert Casadesus, pianist, Rosa Tentoni, soprano, Lilian Knowles, contralto, Robert McChesney, tenor, and David McClosky, bass-baritone. The season opens October 27.

The University Artists Course will bring Kreisler on October 16, Donald Dickson, November 28, Alec Templeton, December 14, Kirsten Flagstad, February 3, La Argentinita, February 13, and Vladimir Horowitz, March 4. The latter artist is not now in America, but is expected to fill his many engagements.

The Thursday Musicale will present the Roth String Quartet, October 26, in the Y. W. C. A. Auditorium. E. G. K.

Warsaw Opera Burns

A broadcast announcement from Warsaw, received in Budapest on September 24 by the Associated Press, said that "the Opera House, the National Theatre and the Polytechnic School were on fire."

Paderewski May Be Proposed for Polish Presidency

A United Press cable from Bucharest on September 25 states that Ignace Jan Paderewski, former Premier of Poland, may be asked again to serve his country by replacing President Ignace Moscicki. The pianist is now reported in France, where a Polish government may be set up.

LEAVING HAWAII FOR HER AUSTRALIAN TOUR,
Marjorie Lawrence, Metropolitan Opera prima donna; Felix Wolfes, coach of the Metropolitan Opera, left, and Miss Lawrence's brother, Cyril, were decorated with the traditional leis. Following appearances in her native Australia, Miss Lawrence returned to this country, where she and Mr. Wolfes will rejoin the Metropolitan.

Concert Manager Escaped Europe as a Guide

Albert Morini Tells About His Experiences — Assays Music Conditions Here and Abroad

By HAROLD A. STRICKLAND

Eye-witness to the rush of Americans back to their native land from abroad and convinced by personal investigation that music will "carry on" both in this country and abroad, despite hostilities, Albert Morini, concert manager with headquarters in both New York and Paris, told the Musical Courier that as soon as conditions become stabilized he expects comparatively little change in the musical life here and abroad.

"Perhaps I am over-optimistic," he declared, "but I do not expect that the European music calendar will be greatly affected by the present hostilities. And there seems to be no difficulty about foreign artists receiving permission from their governments to fulfill their American engagements."

Escaping from France

Mr. Morini arrived a few days ago on the SS. Statendam after several interesting and trying experiences typical of the difficulties of other managers and artists in their haste to leave the scene of the war. He succeeded in getting out of Paris by posing as a "guide" for a party which reached Holland by way of Belgium.

"And that was exciting indeed," he declared. "The steamship company chartered a special train and told the Belgian authorities that the party would be headed by a guide. I had been in Fontainebleau for a week-end because, frankly, I did not expect war to come and neither did many in Paris."

"The train reached the Belgian border at 2 A. M. and I, as the guide, got off and gave all the necessary details, but no baggage was searched nor were passports asked for. Just imagine the opportunity for smuggling! We finally reached Rotterdam and started for home.

"But off the mouth of the Thames in the English Channel we were stopped overnight by the British authorities, who came aboard and took off two members of the crew. We were short-handed as it was, because of a strike just before leaving Rotterdam.

"As you know, however, we rescued members of the crew of the Winkleigh, a cargo ship from Vancouver with wheat and lumber, which had been torpedoed by a German submarine. They were on their way to Liverpool and had sailed for forty-one days. But, less than two days to go, they had been stopped and, after the crew had taken to the boats, the ship was sunk. The crew told us it had taken about three hours; but the submarine's captain, in perfect English, told the master he would give them time to get off and also to send a wireless for help.

"We could see some of the wreckage and it made us feel less secure to know that submarines were in the vicinity. But our ship had searchlights playing on the flag and we were hopeful. We also were informed about the torpedoing of the Valencia, not far from us, the crew of which was saved by another neutral vessel. Deck drills with life-preservers became a regular part of our day.

"From fellow-passengers I learned that although gas masks were not plentiful in France, the English have equipped every one with them and there are also gas masks available for persons who wish to entertain parties.

Optimistic on Musical Future

"But to come back to the reason for my optimism regarding the musical situation. The French government has had considerable difficulty in getting Parisians to leave that city. Those who have left have gone to Vichy and other provincial towns for the winter season. Not only are the villas all occupied but the hotels are full, and my information is to the effect that a good winter musical season is in prospect there.

"Then, too, I have word from General Manager Labroca that the Florentine May is definitely scheduled and will go on. I arranged an engagement there last season for the Monte Carlo Ballet.

"It is also very interesting to note that French artists planning American tours are having no difficulty in receiving government permission to come. Those who are still in this country have not been called back.

"In the Scandinavian countries, Switzerland, Holland and Denmark, the season will continue as planned. So, as in the last war, I believe the season is in for a big boom.

"I have had few cancellations of artists in France and England and latest word is that England expects a good season. There has been an increase in applications for information from South America, some from governments there. As a matter of fact, I look for an increased season in South America."

War Received Unemotionally

Mr. Morini said that when the general mobilization call went out in Paris, it was received somewhat stolidly by residents. Paris, he said, had had rehearsals of "black-outs," even the trains running with blue lights, so everyone was ready.

"The French are usually considered an emotional people," he declared, "but this time there was no emotional display. Rather were they determined, and one could see it in their faces. They did not want war, but since it had come, they were ready to see it through. There were no hysterics, but rather grim determination.

"It is also for this reason that I expect the music season there to go on. It may be somewhat abbreviated, with fewer performances, but probably larger audiences. Concerts and operas will probably be given in the afternoon rather than at night, but I have information to the effect that they will be held.

Opportunities for Americans

"Meanwhile, I see no effect on our plans for the American season. Artists, I believe, will be permitted to fulfill their engagements here. As a matter of fact one of them is already here, Mario Castelnuovo-Tedesco, who participates in the world premiere of his second piano concerto with the New York Philharmonic on November 2.

"American artists, also, I believe, if they are willing to take the chances on sailing, will be able to fulfill engagements abroad.

"They may have requisitioned horses and automobiles, but I do not believe they will call the artists," Mr. Morini concluded.

Photo by Cosmo-Sileo Co.

S. HUROK and MRS. HUROK

arriving in New York on the SS. Washington. Mr. Hurok, abroad for three months, arranged in London for the forthcoming American tour of the Ballet Russe, which opens this month at the Metropolitan Opera House.

MILDRED DILLING,

American harpist, on the roof of Newlands Manor, where she was guest of Sir John and Lady Power following her third annual television program in London for the BBC. She arrived in New York on the S.S. Washington on September 18.

A New "School" for Impresarios

(*Continued from page 5*)

offices do not wish to employ inexperienced workers. We hope that our new training course will in some measure solve this problem. The managerial field, like every other, needs new blood periodically. For a number of years there have been few changes in this particular field. When vacancies occur, as they inevitably must now and then, we want to be ready to fill them with young men who have some idea of what this business is about."

Classes are to be held once a week under Mr. Engles' supervision. Supplementing discussions on problems of management he has invited fourteen leaders in the entertainment field to be guest speakers. Among these will be Walter Damrosch, dean of American conductors; Major Lenox R. Lohr, president of NBC; Edward Johnson, general manager of the Metropolitan Opera Company; Gladys Swarthout, Metropolitan Opera mezzo-soprano; Margaret Anglin, actress; John F. Royal, vice president in charge of NBC programs; Ned Depinet and Jules Levy, vice presidents of RKO; Bob Landry, radio editor of Variety; Gertrude Berg, radio script writer, director and actress; Nellie Revell, radio interviewer; Christy Walsh, sports promoter, and William Stern, sports announcer.

Subjects to Be Covered

The course will cover all branches of the entertainment field from the sales and managerial standpoint. Some of the subjects will include: what artist management consists of; how to sell various types of talent; the approach to buyers in the different entertainment fields—namely broadcasting, television, concert, sound films, recordings, night clubs, private entertainment; development of new talent; exploitation and publicity.

Supplementing the weekly classes, the group will spend two or three nights a week attending theatrical, concert, motion picture and opera performances with the idea of studying talent at first hand.

The prospective applicants are being selected from questionnaires giving their entire background plus a five hundred word paper on each of the following:

1. Select any current radio program. Discuss its merits or faults as entertainment, including your opinion of the talent on the program and the commercial announcements.
2. Select any one of these pairs of magazines. Tell why you prefer one magazine to the other. Either *Time* or *Cosmopolitan* and *American*, or *Saturday Evening Post* and *Collier's*, or *McCall's* and *Good Housekeeping*, or *Vogue* and *Harper's Bazaar*.
3. Why you feel there is a future for you in the radio industry, particularly as applied to talent, its development, management and sales.

Members of the training group who show particular aptitude for this type of work will be added to the staff of NBC Artists Service, which at present represents many leading radio, concert and opera stars and which operates in eleven cities.

For the last eleven years Mr. Engles has been head of NBC Artists Service, whose list of artists includes 461 concert and radio singers, instrumentalists, actors, announcers, commentators and comedians booked for radio, stage, screen, concert, opera, night clubs, hotels. On the list are Kirsten Flagstad, Fritz Kreisler, Sergei Rachmanioff, Efrem Zimbalist, Lauritz Melchior, Gladys Swarthout, John Charles Thomas, Giovanni Martinelli, Ezio Pinza, Kerstin Thorborg.

Grainger Seeks Musical Treasures

(Continued from page 5)

ture, which I consider the most exquisite recent orchestral composition of the British school. When I heard it played later by one of our leading orchestras, it was hardly to be recognized.

"As I compare my American tours of today with those of even a few years ago I give thanks for the many forward looking conductors of younger orchestras that make the current musical life of America what it is. I am indeed happy to be a part of such an enlightened period of American music-making.

Collected Folk Songs of the South Seas

For some thiry years Mr. Grainger has traveled extensively, from Jutland to the South Seas, to collect hundreds of folk-songs: English, Australian, Scandinavian, Polynesian. The English folk-songs are the greatest in volume—he has about 500—but some of the strangest experiences, he said, have come from the Polynesian, where today the folk-song is really a vital part of the people's life. In Maori Mr. Grainger was taken to visit a hospital and in a large room where many men were seated he asked anyone there who could sing a folk-song for him to stand up. Every man rose immediately to his feet.

"These songs must not be lost to the world," he said. "Many wonderful works have been and will continue to be based on these lovely melodies. Composers of all times will use them, adapting them to the peculiar idioms of their own day. Alfred Hill, contemporary Australian composer, has written a beautiful choral work based on the legend of Hine-Moa. These old legends fortunately are being preserved, too. Music should belong to the people, and we can best bring them to an understanding and enjoyment of the greatest music thru folk-music, the natural expression of the people."

Old English Treasury Opened

Mr. Grainger's enthusiasm in searching for and preserving old music has taken him into the field of Old English music from the twelfth to the fifteenth centuries.

"There are hundreds of curious and beautiful melodies which have lain hidden for years," he said. "I have been collaborating with Dom Anselm Hughes, O. S. B., in preserving these from extinction."

Dom Anselm, prior of Nashdom Abbey, Buckinghamshire, England, and author of books on ancient music, recently visited Mr. Grainger in White Plains and is now beginning a coast-to-coast tour, lecturing on subjects ranging from Worcester mediaeval harmony to the jazz composers of the fifteenth century.

Mr. Grainger opened volumes of photographs of old manuscripts as copied by the monks centuries ago, which Dom Anselm had brought from the Worcester Cathedral Library. Much of it was beautifully written and it was obvious that, to the uninitiated, it was more decorative than musical.

"That is the very thing that saved it," was Mr. Grainger's comment, "for it was written on lovely vellum, which, instead of being thrown away, was used for binding books. You can see where some of the edges were torn off to make it fit."

Mr. Grainger has pored over these scores, deciphering them, setting them down and experimenting with them to find suitable combinations for voices, strings and wood instruments. In collaboration with Dom Anselm, his editing and arranging of these will result in the production of English-Gothic Music, a volume of about twenty-five pieces of twelfth to fifteenth century English music—religious, dance, love-songs, and others. The analogy between the architectural and musical forms of the various Gothic periods will be stressed.

"Do not confuse these with the folk-songs," Mr. Grainger warned. "Folk-songs, a direct expression of the people, which may be found here and there with many variants, might be called musical democracy, while the works of individual composers, which always retain the form in which they are given to the world, is musical dictatorship.

"In attempting to preserve this old music we naturally have found some much more interesting than others; but we have regarded none of it as unimportant. Some of them are beautiful but not particularly interesting to us; others are interesting but not necessarily beautiful. Those that may not mean much to us today might prove of great consequence to future musicians.

Founded Melbourne Museum

"We were fortunate in getting home from England before war was declared and in bringing back some important manuscripts, letters and other documents for my museum in Australia."

This museum, begun five years ago, has already been described to Musical Courier readers. The University of Melbourne, knowing of Mr. Grainger's desire to establish it and wishing to honor him in his birthplace, donated the land. The museum is now nearing completion.

The purpose of Grainger's Museum is to stress the compositional side of music, to show the processes of composition, the sources of inspiration that caused composers to write.

The project is in line with Mr. Grainger's theory that music belongs to all people and what is needed is more familiarity with the subject. It is his hope to collect original manuscripts and all the published works of the leading English, American and Scandinavian composers, which will be accessible to music-lover and student.

Contemporary MSS. to Be Gathered

"I already have many original manuscripts from such composers as Cyril Scott, Roger Quilter, Vaughan Williams and John Alden Carpenter," he said. "When we were there last year we also placed such interesting items as an old violin sent to us by Dolmetsch and personal belongings from some of the composers. When I have completed my concert tour this year, which is a full one, extending from October to May, Mrs. Grainger and I expect to visit Australia again."

Asked what was his greatest musical impression of his months in Europe, Mr. Grainger's reply was:

"The hearing of the Dream-Lay for solo voices, chorus and orchestra by the thirty-six year old Norwegian composer, Sparre Olsen. It is one of the most moving and impressive choral works I have ever heard.

"Of all the events in my present season, I am looking forward most of all to the re-performance of my suite, In a Nutshell, by Dr. Frederick Stock and his Chicago Symphony Orchestra in December. He conducted it in the year of its production, 1916, and has always been a warm friend of my music.

Photo by The Emporium, San Francisco

MILDRED LIND,
twelve-year old American violinist, winner of the Oscar Weil Memorial Scholarship award, makes her Town Hall, New York, debut on November 15. Other winners of this award were Yehudi Menuhin and Ruggiero Ricci.

WINIFRED CHRISTIE,
pianist, front row, right, photographed with a group in Buenos Aires during her recent extensive South American tour. Her engagements included an appearance with the Colon Orchestra under Jose Iturbi. The picture shows, in addition to Miss Christie, left to right: Kemp Stillings, violinist; Carlos Lottermoser, South American representative for the Moor Double-Keyboard Piano; Gyorgy Sandor, pianist, who appears in Carnegie Hall, New York, on November 18; and Ernesto Quesada, representative of Miss Christie in South America.

EUGENIA BUXTON

American Pianist

EUROPE — UNITED STATES 1938-1939

BRILLIANT The Hague — **FASCINATING** Zurich — **ASTONISHING** Chicago — **POETIC** Boston — **RARE TALENT** New York — **DYNAMIC** London

CANADA — UNITED STATES — SOUTH AMERICA 1939-1940

In Recital — With Orchestra ***Joint-Recital with The Roth Quartet***

Dolores Hayward, *Representative*—113 West 57th Street, New York—Richard Copley Concert Management

Milwaukeeans Anticipate a Need For More Music in Troubled Era

Civic Concerts, Pabst Theatre Series, Federal Orchestra to Present Many Soloists—Notables Heard in Parks

MILWAUKEE, WIS.—The music forces of this city have formulated plans for the new season, confidently expecting a better year than for some time past.

Typical analysis is that of Emma Kelly, associated with Anna R. Robinson in management of the Civic Concert Association course:

"A war-torn world needs and turns to music, and we are prepared to do our part in providing opportunities to hear good music. People are going to have more money than heretofore; there is less unemployment than even a month ago. We expect the average music-lover will have a better income and we therefore expect a finer music season than for years. I dread war, I hope like other Americans we shall see an end of wars, and stay out of this one."

The Civic Concert Association opens the season with a concert by Lawrence Tibbett, followed by Benno Rabinof, young American violinist. Other dates arranged are appearances of Argentinita and her Spanish ensemble, Marian Anderson, contralto, and a return engagement of Artur Rubinstein, pianist.

Pabst Theatre Events

Margaret Rice, Pabst Theatre manager, who presents a number of musical attractions each season, has announced, for the first half of the year, at this theatre, ten concerts by the Chicago Symphony Orchestra, directed by Frederick Stock; a series by the Arion Musical Club, opening with the Don Cossack Male Chorus, followed by Amparo Iturbi, pianist; Yehudi Menuhin, violinist; the Milwaukee Grand Opera Company in a performance on November 22 of Pagliacci and Cavalleria Rusticana; the first of four recitals by noted pianists under auspices of the Society of Milwaukee Pianists; and visits of the Ballet Russe and Trapp Family Choir. Miss Rice also announces three performances this year by the Chicago Opera Company at the City Auditorium.

The Federal Wisconsin Symphony Orchestra, directed by Sigfrid Prager, will be heard again in a number of programs.

Outdoor Season Closes

With the successful recital by Jean Dickenson, young coloratura soprano, the outdoor summer music season sponsored by the Milwaukee Park Commission closed a series of musical evenings which brought out the largest audiences in the musical history of the city.

Lily Pons, soprano, sang to an audience of 50,000 at Washington Park music temple; an important feature of this concert was the appearance of Andre Kostelanetz as conductor of the Wisconsin Symphony Orchestra for this occasion, and the crowd was enthralled both by his characteristic directing and the typical program offered by Miss Pons, who was in top vocal form. Besides a number of operatic numbers, the soprano included such songs as Last Rose of Summer, Blue Danube, Estrellita, and veritably stormed her audience and responded to calls with many encores.

Cloudy weather threatened to cause postponement of the appearance of Lanny Ross, tenor, but more than 40,000 braved the clouds and heard his program; Mr. Ross made a success with songs like Moon of My Delight, Frasquita and Little Bit of Heaven. James Melton, too, sang to a huge audience and scored a resounding hit with opera numbers, and a group by Schubert, including many encores. Dr. Sigfrid Prager conducting the Wisconsin Symphony group shared in the success at all these concerts by his competent accompaniments and popular orchestral works by the masters.

Swarthout Feted

A record audience was drawn by the concert given by Gladys Swarthout, mezzo-soprano, and Frank Glazer, pianist, formerly of Milwaukee. The event marked the first anniversary of the gift of the music shell to the city by Emil Blatz, and the audience numbered 55,000. The audience gave both pianist and singer an ovation. French opera airs and American folk songs comprised Miss Swarthout's effective program and the brilliant young pianist played Tschaikowsky's B flat minor concerto. Mr. Blatz was presented with a birthday cake, a replica of the music shell.

Edward Dudley, tenor, received an ovation on August 8 when he was soloist with the Civic Band. Mr. Dudley, in notable form, gave a stylistic and vocally opulent offering of the Prize Song from Die Meistersinger and, with Robert McDonald as accompanist, sang a group of Strauss songs and several English numbers. He had to add several encores. J. McC.

Michael Signorelli with Chicago Opera

MICHAEL SIGNORELLI

Following his activities in concert and recital, Michael Signorelli, young American tenor has been engaged by the Chicago City Opera for appearances in Boris Godounoff and the Jewels of the Madonna, both to be revived at the Civic Opera House this season. An all-around musician, Mr. Signorelli is known as a composer and violinist, and appeared in the latter capacity professionally before devoting himself entirely to singing. Again this year Mr. Signorelli will give a song recital in Chicago at the Woman's Club Theatre, featuring among other compositions his own Peace, which he introduced two years ago to the Chicago public.

Nellie Cornish Leaves Seattle for Carnegie Post

SEATTLE, WASH.—Seattle feels a great loss in the announcement that Nellie C. Cornish has not only severed her connection with the Cornish School, which she founded, but is to make her future home in Los Angeles. In her new capacity with the Carnegie Foundation of New York, Miss Cornish will of course find a still wider field of educational activity than she had in the Cornish School, and her experiences should enable her to make further invaluable contributions to the advancement of education.

The conclusion of the past season brought such an increase in attendance at concerts, that evidently local impresarios decided that the general public would continue its interest in a very tangible way. At least it would seem so, with the announcement of no less than seven complete artist courses to be heard here this coming season. None of these courses offer less than five artists on a series.

The outstanding series of concerts of the summer, in fact the only one, was presented under the auspices of the summer session of the University of Washington, at Meany Hall. For 14 weeks there were regular concerts, sometimes twice weekly. Included as attractions were not only artists of national and international reputation, but several of the leading soloists of the state of Washington. J. H.

8 Concerts on Schedule of Seattle Symphony

SEATTLE.—The Seattle Symphony Orchestra, Nikolai Sokoloff director, plans eight subscription programs this season. Among the novelties to be performed will be the Faust Symphony of Franz Liszt, with Jussi Bjoerling, tenor, as soloist with a male chorus; Randall Thompson's Second Symphony, and a symphony for orchestra and piano by Vincent D'Indy, with E. Robert Schmitz in the solo part. During the season Efrem Zimbalist, Walter Gieseking, and the Ballet Russe de Monte Carlo will appear.

Kipnis to Sing in Tristan With Flagstad on Coast

Alexander Kipnis, Russian bass, has arrived in the United States earlier than he had planned, having cancelled his tour of Scandinavia due to the war conditions. Kipnis will give his first New York recital of the season on October 10 at Town Hall, and will then go to the West Coast to sing in Fidelio, and Tristan and Isolde with Kirsten Flagstad, in the San Francisco Opera Association productions.

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Under the Editorial Supervision of

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Cleveland's Music Plans Go On Serenely Despite Events Abroad

Home Groups Announce Major Season—Concert Courses To Bring Visiting Artists—Appreciation Programs for Adults and Children Featured

CLEVELAND, O.—Preparations for the coming season of music are forging ahead undisturbed by the boiling European cauldron. Among the musicians arriving safely at these shores from abroad are Dr. Myron Schaeffer, professor of music at Western Reserve University; William S. Newman, pianist-composer, and Mrs. Franklyn B. Sanders, founder of the Cleveland Institute of Music, who has been making her home in Paris in recent years. As previously announced, the Cleveland Orchestra opens its twenty-second season on October 12 and 14 at Severance Hall, and gives 20 pairs of symphony programs, six Sunday afternoon Twilight Concerts besides the regular two sets of Children's and Young People's events, two tours of Eastern states and four appearances with the Ballet Russe.

Of these, 17 pairs of concerts will be under the baton of Artur Rodzinski; two are to be led by associate conductor Rudolph Ringwall, and Georges Enesco will appear for the third consecutive season in January. The twelve distinguished soloists have already been listed in these columns. The orchestra will enter this twenty-second season intact—with but two changes in personnel: the first chair in the cello section to be occupied by twenty-one year old Leonard Rose, hailing from the NBC Symphony Orchestra in New York. Godfrey Lajefsky of New York has been added to the viola section.

Other Concert Courses

The Cleveland Concert Course under Mrs. Emil Brudno's management is embarking upon its seventh highly successful season. Serge Koussevitzky will again direct his Bostonians at Public Music Hall; Horowitz and Gieseking will be heard in recital—Horowitz for the first time in our city, although he had appeared on three orchestra concerts previously; two ballets the Jooss and the Ball dancers; Francescatti, violinist, in his debut, and Piatigorsky in joint recital with the popular Rubinstein-Loesser two piano team. Music Hall, seating 3,000 is nearly sold out for the courses by subscription; often the audience overflows to stage and aisles.

Marcel Dupré is scheduled to dedicate the new Kulas Musical Arts Building at Baldwin-Wallace College, and Ernest Krenek is being presented by the Art Museum in a lecture recital during the season. Arthur W. Quimby is resuming his weekly organ recitals at the Museum early in October.

Orchestra's Appreciation Concerts

It may be interesting to review shortly the great amount of music appreciation that is being carried on in connection with the Cleveland Orchestra's educational work with the public schools. Under the direction of the Women's Committee of the orchestra there exist twenty adult music appreciation classes, studying under competent leaders the material offered by the orchestra at the children's concerts as well as at symphonic programs of the regular concerts. All these efforts culminate in the great music memory contest in April, when youngsters and adults match their musical wits and acquired knowledge in the final concert presented for examination purposes.

Cleveland is the only city in the country which has a corollary adult appreciation setup for its orchestra. Notebooks prepared for the schools by Miss Lillian Baldwin, supervisor of music appreciation for the public schools, serve as textbooks which also present the historical and biographical background in connection with the music. This service is invaluable in preparing an understanding and intelligently appreciative audience. Leaders devoting much time, research and energy to the project are: Mrs. Arthur Huning, Mrs. Walter Johnston, Mrs. Tel Berna, Mrs. S. T. Pritchard, Mrs. Charles Wilson, Mrs. Charles Scanlon, Mrs. Floyd Graham, Mrs. Cleon Bell and Mrs. George Bickford.

ROSA H. WIDDER

BERYL RUBINSTEIN and his daughter, **ELLEN,** at Wellfleet, Cape Cod, where the director of the Cleveland Institute of Music spent a vacation in August.

Denver Orchestras to Present Noted Soloists

DENVER, COLO.—From present indications it seems that the war in Europe is not influencing local musical activities in any way and that scheduled events will take place as planned.

The Civic Symphony Society announces a series of ten concerts for the coming season, five popular Sunday afternoon events by the Civic Symphony Orchestra and five Friday evening programs by the Denver Symphony Orchestra. Two of the latter will be led by guest conductors, Leide-Tedesco and Fritz Mahler, while Horace E. Tureman, the regular conductor, will direct the other concerts.

Soloists for these will be Igor Gorin, Russian baritone; Alec Templeton, pianist: Mischa Elman, violinist; Suzanne Sten, Viennese opera singer: Joseph Knitzer, violinist, and Rosina Lhevinne, pianist. Two local artists, Anne O'Neil, soprano, and Eugene Gash, Negro pianist, will also assist the orchestra. G. S.

GERTRUDE EVANS, left, and **MARJORIE GALLAHER** at the Ithaca, N. Y., home of the former, national president of Sigma Alpha Iota. Miss Gallaher, national editor of the fraternity, is active in radio in her home city, Denver, Colo., as both a dramatic and musical artist. She has written and appeared in many original monologues. A graduate of Brenau College and the Lamont School of Music, she was on the dramatic faculty of the latter school for three years and then took her master's degree. Soloist at St. James R. C. Church, Miss Gallaher is executive secretary of the Big Sisters of Denver, a member of the American Association of University Women and the Denver Women's Press Club. She is editor of Pan Pipes, official publication of S.A.I.

Florence Foster Jenkins Gives Annual Recital in Newport

NEWPORT, R. I.—Florence Foster Jenkins' annual song recital here is invariably a musical and social event. The Historical Society was crowded on September 8. On her program were Josephine Beach, Hollywood actress, St. Clair Bayfield, English actor, and William Cowdray, accompanist.

Handel and Bach airs and Mozart's Queen of the Night aria won praise, especially the last-named. Songs in Russian followed. A feature of the program was Mme. Jenkins' interpretation of Clavelitos. Bishop's Lo, Here the Gentle Lark, was fluently sung, and the closing songs, composed especially for her, were Serenata Mexicana and Gypsy Fantasie, by McMoon. An informal reception followed. R. F. W.

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SUMMER OF 1939

LATEST OPERA AND OPERETTA ENGAGEMENTS

Charlotte Symons—Re-engaged for fifth season with the Metropolitan Opera Co.
Lucy Monroe—Musetta, La Boheme—Dell in Philadelphia; Marguerite, Faust—St. Louis Grand Opera Co.; Micaela, Carmen—Cincinnati Summer Opera Co.
Grace Panvini—Oscar in Masked Ball with Cincinnati Summer Opera Co.
Rosemarie Brancato—Mrs. Ford in Merry Wives of Windsor in Hollywood Bowl; lead in the Firefly with St. Louis Municipal Opera Co.; N. Y. Opera Co., at Boston, Mass.; Italian Opera Co., Giorgio D'Andria, Manager, Havana, Cuba.
Mario Fiorella—Pagliacci, Allen's Grove Summer Theatre, Rutland, Vt.; Italian Opera Co., Giorgio D'Andria, Manager, Havana, Cuba.
Dorothy Miller, Nora Dinkov } Hansel and Gretel, Maplewood, N. J.
Paul Richards—Pagliacci, Traviata, Faust, with Hippodrome Opera Co.
Norman Gray—Pagliacci, Allen's Grove Summer Theatre, Rutland, Vt.
Myron Taylor—Bartered Bride, St. Louis Municipal Opera Co.
Vivienne Segal—Re-engaged for "I Married an Angel."
The Starlings—Re-engaged for "Hellzapoppin."

SUMMER STOCK COMPANIES

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CONCERT ENGAGEMENTS

Jean Tennyson—Philadelphia Symphony Orchestra with re-engagement, Rochester Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Symphony Orchestra, Montreal Symphony Orchestra, Scranton Symphony Orchestra.
Lucy Monroe—N. Y. Philharmonic Orchestra, Philadelphia Symphony Orchestra, Wisconsin Symphony Orchestra.
Jessica Dragonette—Philadelphia Symphony, Wisconsin Symphony, Toronto Symphony, Duluth, Minn., Worcester, Mass., Grand Rapids, Mich., Lakewood, N. J., Maplewood, N. J., Melrose, Mass., Gary, Ind., Washington, D. C.
Charlotte Symons—Rutgers University.
Brooks Dunbar—University of Vt., Rutgers University, Pennsylvania Federation Women's Clubs, N. Y. Light Opera Guild.
Garfield Swift—Swanshurst Theatre, Newport, R. I.
Lela Mae Flynn—Florida Bldg., World's Fair.
Conrad Mayo—Florida Bldg., World's Fair.
Lysbeth Hughes—Philadelphia, Pa.
Cyrel Roodney—Poughkeepsie, N. Y.

RECENT RADIO APPEARANCES

Toronto Symphony—Jessica Dragonette, Grace Panvini.
Good Gulf Program—Brooks Dunbar, June Forrest, Dorothy Miller, Annalise von Molnar, Garfield Swift.
Radio City Music Hall Hour—Jean Tennyson, Rosemarie Brancato, Lela Mae Flynn, Annalise von Molnar.
Consolidated Gas Hour—Rosemarie Brancato, Brooks Dunbar, Lela Mae Flynn, June Forrest, Sue Read, Garfield Swift.
Fleischmann's Yeast—Garfield Swift.
Borax Hour—Rosemarie Brancato, Sue Read.
Magic Key—Ann Jamison, Jessica Dragonette.
U. S. Rubber—Jessica Dragonette.
RCA Hour—Jessica Dragonette.
Capitol Theatre Hour—Beatrice Belkin, Ralph Blane, Grace Panvini, Garfield Swift, Bryan Owen, Jean Lewis.
Alka-Seltzer Hour—Jessica Dragonette.
NBC, Hollywood—Ruby Mercer.
NBC, San Francisco—Verna Osborne.
WTIC, Hartford, Conn.—Larry Huard (re-engaged for season 1939-1940).
WINS and WBBC (Brooklyn)—Myra Manning.

LATE NEWS ITEMS

Jane Kean—engaged for leading role in musical picture to be made in the east, produced by Harold Orlob.
Carol Bruce—engaged for "Nice Goin'," new Lawrence Schwab production.
Helena Bliss—engaged for "Too Warm for May," new Kern-Hammerstein operetta.
Ralph Blane—tenor, engaged for Walter O'Keefe radio program, sponsored by Life-Buoy Soap.
Rosemarie Brancato—engaged for six appearances with the Consolidated Gas Co. Hour.
Lysbeth Hughes—appearing at the Earl Theatre, in Washington, D. C., week of September 22nd.

TELEVISION

NBC—Sue Read (official television girl of the NBC), Lucy Monroe, Ralph Blane.

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Benedict—The Gypsy and the Bird
Bishop—Echo Song
Delibes—Chanson de l'Almée; Les Filles de Cadiz
Donnizetti—Ardon gli incensi } Lucia di; Regnava nel Silenzio } Lammermoor
Eckert—Swiss Echo Song
Gounod—Waltz Song—Roméo et Juliette
Herold—Jours de mon Enfance—Le Pré aux Clercs
Massé—Air du Rossignol—Les Noces de Jeannette
Meyerbeer—Nobles Seigneurs, Salut—Les Huguenots
Rossini—Una voce poco fa; Tarantella
Strauss—The Blue Danube Waltz; Souvenir Waltz (new arrangement of Strauss Waltzes)
Thomas—Mad Scene—Hamlet; Je suis Titania—Mignon
Verdi—Ah Fors' é lui—Traviata; Caro Nome—Rigoletto
Weber—Invitation to the Dance
Polish Folk Song—Mother Dear
Spanish Folk Song—No Quiero Casarme

MUSICAL COMEDIES

Hellzapoppin—Cyrel Roodney, June Winters.
George White's Scandals—Lois Andrews, June Curtis.
Ziegfeld Follies (San Francisco Fair)—Ruby Mercer.
Nice Goin'—Carol Bruce.
Streets of Paris—Della Lind.

MOVING PICTURE THEATRES

Radio City Music Hall—Grace Panvini, The Chansonettes Trio—Ivy Dale, June Forrest, Dorothy Miller—John Bennes, Blair Stewart, Betty Mulliner.
Capitol Theatre—Ralph Blane
Earl Theatre, Washington, D. C.—Jessica Dragonette, Lucy Monroe.

BANDS

Horace Heidt—Lysbeth Hughes.
Ben Bernie—Garfield Swift.
Madriguera—The Skylarks—Kathryn Lewis, Lewellyn Moss, Joan Whitney.
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Chicago Awaits Year of Major Scope

(Continued from page 3)

If Chicago is to be host to many famous artists and organizations during the ensuing seven months, neighboring communities will have their own musical feasts. Announcement has recently been made of a new musical series at Highland Park, to be known as the North Shore Series. Five concerts are promised from October 7 to April 2. Fritz Kreisler is scheduled for the opening program and will be followed by Hertha Glatz, contralto, on November 22. Donald Dickson comes December 12, Argentinita and her dance ensemble, February 14, and Artur Rubinstein will close the course April 2.

Harry Zelzer Augments His List

Additional attractions to the already comprehensive list announced by the Harry Zelzer Concert Management include recitals by Simon Barer and Jeannette Albert, pianists, and the debut of the San Francisco Opera Ballet.

Hyde Park Jubilee

Celebrating its golden jubilee as a part of Chicago proper, Hyde Park district made the allied arts the theme of its festivities in which music held the center of the stage. On the north facade of Rosenwald Museum in Jackson Park several concerts by large symphony and choral bodies assisted by local soloists and conductors took place before huge audiences from September 9 to 17, inclusive. Compositions by former and present Hyde Park residents were featured on the Illinois Symphony Orchestra programs. In Mandel Hall, University of Chicago, the premiere of Stephen Foster's American folk ballet, Thunder in the Hills, was presented expertly by a group of talented terpsichoreans utilizing American folk music and traditions.

3,500,000 Attend Grant Park Concerts

The Chicago Park District in cooperation with the Federation of Musicians recently announced that a new record for nightly attendance during the sixty-seven open-air concerts at Grant Park was broken this year by some 500,000. Three million five hundred thousand people took advantage of the unusually fine summer weather and the excellent entertainment furnished free of charge and spent many enjoyable evenings at the bandshell on the lake front from July 1 to Labor Day.

Raisa and Rimini Reopen Studios

Most of the Chicago musicians have now returned from their summer vacations. Among the last to reopen their studios were Rosa Raisa and Giacomo Rimini, who spent several months in their home in Italy, and Hanna Butler, who visited Scandinavian countries.

Joseph Cristea to Give Detroit Recital

Joseph Cristea, Rumanian-American opera tenor, is booked for another concert in Detroit, Mich., on October 8. These past few months he has been concertizing on the West coast, from where he returned to Chicago September 18.

Freda Draper Re-engaged by Chicago Opera

Announcement has just been made that the Kansas City contralto, Freda Draper, has been reengaged for her third season with the Chicago City Opera. Miss Draper has just returned from fulfilling summer concert dates at several music festivals in Kentucky and Indiana after having sung with the George Dasch Symphony Orchestra in the Grant Park open-air concerts.

FREDA DRAPER,
contralto of the Chicago City Opera Company, singing with the George Dasch Symphony Orchestra at Grant Park, Chicago. Miss Draper is a favorite with Grant Park audiences and is requested to appear several times each year in this open-air series.

Board of Education Opera Series

A series of popular priced opera performances by the Chicago Opera in cooperation with the Board of Education will be staged every Thursday night during the company's seven-week season at the Civic Opera House. Aida has been chosen by Helen Howe, supervisor of music in the public schools, as the opening bill on November 2 with Rose Bampton in the title role, Eleanor LaMance as Amneris and Kurt Baum, Viennese tenor, making his debut as Rhadames. Cavalleria Rusticana and Pagliacci will be the second offering. The Bartered Bride, to be sung in English, will feature Hilda Burke, soprano, and Armand Tokatyan in the leads.

The Barber of Seville will bring Hilda Reggiani as Rosina and Tito Schipa as Almaviva. Lucia with Reggiani and Tokatyan is scheduled for November 30. Falstaff, in English with John Charles Thomas in the name part, follows and Lakme on December 14 closes the series. An eighth popular-priced performance is to be presented for school children at a special matinee on December 15. Hänsel and Gretel in English will be sung with Sonia Sharnova as the Witch. This will be followed by a ballet danced by the Littlefield company.

Arthur Burton Resumes Teaching

After a short vacation following a busy summer of teaching Arthur Burton has reopened his vocal studio with a large ciass of pupils. Many of Mr. Burton's students are making names for themselves in the professional field.

Herald and American Combine

The Chicago Herald-Examiner, a leading morning daily, was recently consolidated with another Hearst publication, the Chicago American, and is now published as an evening newspaper entitled the Chicago Herald-American. Herman Devries, dean of Chicago music critics, is music editor.

Mark Love with Chicago Opera

Mark Love, bass-baritone, has been reengaged to sing leading roles in the French, German, Italian and English repertoire with the Chicago City Opera and has also been secured as soloist by the Chicago Symphony Orchestra for one of its regular pairs of concerts during the current season.

Woman's Symphony to Bring New Pianist

As soloist at its fourth concert on January 16, the Woman's Symphony Orchestra will bring a pianist new to Chicago, Alexander Kelberine. Mr. Kelberine was the first artist to have been presented in public by the Juilliard Musical Foundation, has concertized in Italy and Paris and has had ten successive solo engagements with the Philadelphia Orchestra. He will play two concertos with the Woman's Symphony—one, the Pizzetti, having its first Chicago performance. Lois Bichl, the orchestra's first cellist, will be soloist at the November 21 concert. Edith Mason and Mario Chamlee open the season in Orchestra Hall, October 16.

Auditorium Building Recital Halls Booked

September bookings for Auditorium Building recital halls include a dramatic recital, September 9, by the Chicago Mummers Theatre in Recital Hall, and programs in Perrin Hall by students of Frances Szkodzinski, September 10, and by Robert and Barbara Hamilton and Violet and June Trede, September 24.

Rudolph Reuter Weds

Rudolph Reuter, pianist, and Elizabeth Ann Tinker of Idaho were married in Pocatello on August 20. The bride holds a B.A. degree in geology and French from Miami University in Ohio and is an accomplished musician. Following an automobile trip to the West, Mr. Reuter resumed his teaching in Chicago in September. His first concert appearance is at Cedar Falls, Ia., October 8.

Ada Belle Files Sings in the East

CHICAGO.—During the summer months Ada Belle Files, contralto, travelled thousands of miles from coast to coast, appearing as soloist with symphony orchestras, over the air and giving several recitals. She was guest artist with the Chicago City Opera Orchestra, Dino Bigalli conducting, in the open-air concerts at Grant Park, Chicago, late in August and was chosen by the B. F. Goodrich Company and Mu Phi Epsilon Sorority to furnish the program at the New York World's Fair on August 29. Two days later she sang over radio station WNYC from the City of New York building at the Fair and left immediately for Kansas City to appear at the Kansas State convention of the W. C. T. U. This autumn will find Miss Files giving concerts through the Middle West and on the Atlantic seaboard. R. D.

ADA BELLE FILES,
contralto, at the New York World's Fair

Metropolitan Artists at Colon

BUENOS AIRES. — Risé Stevens and Emanuel List, both of the Metropolitan Opera, scored ovational success on September 22 at the Colon when they appeared in Strauss' Rosenkavalier. They are the only American singers appearing this year at the Colon.

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Ann Arbor Series Unchanged by War

Choral Union Concerts Will Run as Scheduled—Stahl Substitutes for Dr. Moore

ANN ARBOR, MICH.—President Charles A. Sink of the University Musical Society has received word from the several New York managers of the Choral Union artists for this season, indicating that in spite of the war, all of them will be able to appear as planned.

Alexander Kipnis, Robert Virovai, and Sergei Rachmaninoff are now in this country; so is Fritz Kreisler. Others scheduled to arrive are: Jussi Bjoerling, who is in Sweden, but is to sail on an American boat; Kirsten Flagstad, who will sail on a Norwegian boat, to be in America about October 1; Artur Rubinstein, in France, but to sail as scheduled. Ethel Bartlett and Rae Robertson are in England, but both will come to America as scheduled. The other two attractions in the series, the New York Philharmonic-Symphony Orchestra and the Boston Symphony Orchestra, will of course appear as announced.

The first concert will take place October 24, when Rachmaninoff will appear in recital.

University Not Affected by War

Fortunately the University School of Music has as yet not been affected by the war conditions in Europe. None of the faculty was abroad and the enrollment of students for the new year is most encouraging. Another fortunate condition is that the list of artists for the Choral Union Concerts for the winter remains exactly the same as when originally announced last spring

In the absence of Earl V. Moore, "loaned" as National Consultant for the Federal Music activities in Washington, the work of University Musical Director will be taken over temporarily by Otto J. Stahl, professor of theory.

A. McL. T.

Rudolf Réti, Composer, Takes Up American Residence

Among recent arrivals in America is Dr. Rudolf Réti, Continental composer, pianist and critic. The founder of the first International Chamber Music Festival in 1922 at Salzburg, Dr. Réti also sponsored the International Society for Contemporary Music on the occasion of this festival.

Born in Serbia, Dr. Réti was educated at the Musikakademie in Vienna and at the University in that city, which awarded him his doctorate. In addition to giving many piano recitals and lectures, he was for several years a leading music critic in Vienna. He has also appeared in most European musical centres and over radio stations in Paris, Vienna, Berlin, Zurich, Brussels, Prague, Budapest and Hilversum, principally in programs of his own works, and presented concerts and recitals for the Paris Société Nationale and under the auspices of the Revue Musicale. He has lectured at the Salzburg Festspielhaus on contemporary Lieder. Many of his works have been performed by leading conductors abroad.

In addition to an opera, Ivan and the Tambour, he composed a suite, David and Goliath, played by the Concertgebouw Orchestra in Amsterdam and in this country by the Kansas City Philharmonic under Karl Krueger. Also among his compositions are an oratorio, much piano and cello music, many songs and a cycle for children, which have been given many radio performances abroad.

RUDOLF RÉTI

Following his departure from Vienna in 1938, Dr. Réti lived in Amsterdam, where he served as correspondent for the Musical Courier.

Povla Frijsh Resumes Course

Povla Frijsh, soprano, will resume her artists' course of ten classes in the Art of Song Interpretation at the Turtle Bay Music School, New York.

McHose Promoted In Eastman Post

Becomes Administrative Aide to Dr. Hanson—Continues Work In Department of Theory

ROCHESTER.—Irvine McHose has been named by Dr. Howard Hanson, director, to the newly-created post of administrative assistant at the Eastman School of Music. Mr. McHose will assist Dr. Hanson in the administrative details and in coordinating the work of the various departments. He will also continue to teach in the theory department of which he has been a member since 1927.

A graduate of Franklin and Marshall College, Mr. McHose holds the degrees of bachelor and master of music from the Eastman School.

NBC Programs

Under the auspices of the school, Dr. Hanson on November 4 resumes his NBC programs, Milestones in the History of Music and in April concludes his series with an American Music Festival, also to be broadcast.

NBC this season will present, in addition to the Eastman School Orchestra, the Rochester Philharmonic and the Rochester Civic orchestras directed by Jose Iturbi and Guy Fraser Harrison. Soloists will include Gregor Piatigorsky, Walter Gieseking and the Don Cossack Chorus

M. C. N.

Ralph Leopold Returns

Ralph Leopold, pianist, has returned from Cleveland, Ohio, and reopened his New York studio.

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Providence Organist Rescued from Athenia

Winter Plans of Rhode Island Community Show Enterprise

PROVIDENCE, R. I.—Unaffected by war thus far Providence carries on with determined spirit. One of its young musicians, Miss Eleanor Mowry, a talented organist, was a passenger on the SS. Athenia. She was among those rescued at Galway. Graduated from Wellesley College, a student in the music department of Radcliffe College, Miss Mowry had been an organ pupil of Mrs. Cecil Coome (Helen Hogan) of London, England, and of Carl Weinrich.

The Providence Community Concert Association, Mrs. Arthur Allen, president, announces concerts by Robert Virovai, violinist; Grace Moore, Metropolitan Opera soprano; the Philadelphia Orchestra, Walter Gieseking, pianist; the Mozart Boy's Choir, and John Charles Thomas, Metropolitan Opera baritone.

The Boston Symphony will give its usual series of five concerts in the Metropolitan Theatre.

The Works Progress Association Orchestra will number 55 or 60 players, conducted by Edouard Caffier. It plans a season-filling series of weekly concerts, which will be held in the Hope St. High School Auditorium. The principal centres in every section of the state will also be used for its concerts, beside others given in the schools, paralleling the work in appreciation. There will be at least ten appearances of soloists and several guest conductors. The repertoire will consist of standard works of the last two centuries and will include several premieres of works by Rhode Island composers.

The R. I. Chapter of the American Guild of Organists plans a season of recitals, choir clinics, lectures and services in conjunction with the Federation of Music Clubs. Other music clubs will continue as usual, among the events planned being the lecture-recital by Klaus Goetze, pianist, the talk on Music of Mexico by Oliver Daniell, and recitals by Martha Lipton, contralto, National winner of the 1939 Baltimore Biennial.

B. N. D.

Philadelphians to Play Native Works

PHILADELPHIA.—In the concerts by the Philadelphia Orchestra this season, there is to be an increased emphasis on the works of American musicians. The conductor, Eugene Ormandy, has scheduled for performance compositions by Deems Taylor, Randall Thompson, Charles Vardell, Russell Bennett, Samuel Barber, Hilda E. Davis, Frances McCollin and Edward Burlingame Hill.

JEAN DICKENSON

and her pets at her summer home at Norwalk, Conn. The young coloratura soprano recently was soloist at the Washington Park Temple of Music, Milwaukee, with the Wisconsin Symphony Orchestra, Dr. Sigfrid Prager, conductor, before an audience of 14,000. She sang Proch's Air and Variations, the Shadow Song from Dinorah and several encores. Miss Dickenson is soprano soloist on the Album of American Music and other radio programs.

Boston Opera Series Closes

(*Continued from page 8*)

Brancato, Maddalena, Georgia Standing and Sparafucile, John Gurney.

The artists for Sunday evening's presentation of Cavalleria Rusticana and Pagliacci were Iride Pilla (Santuzza), Georgia Standing (Lola), Armand Tokatyan (Turiddu), Mario Cozzi (Alfio), Anna Leick (Mama Lucia); Marthe Erolle (Nedda), Ralph Erolle (Canio), Carlo Morelli (Tonio), Gregory Armaine (Beppe), and John Meade (Silvio).

An Aida remarkable for fine singing and for excellent balance between vocalists and orchestra, on September 18, had Iride Pilla as the Ethiopian slave girl; Fidela Campigna in the jeweled finery of Amneris; Jesus de Gaviria as Rhadames; Mario Cozzi in the part of Amonasro, and John Gurney as Ramfis. Lorenzo Alvari was the King.

At the time the series opened, attendance was reported to be building from a rather slow start. These performances, under the talented leadership of Gabriele Simeoni, have proved distinctly superior. One noteworthy fact has been the high calibre of artists taking the secondary roles. Such is not always the case even with more pretentious companies, though it is a vital factor in the general effect of ensemble.

Symphony's Plans

Apart from opera, the Bostonian season is not under way. The 59th year of the town's greatest musical glory—which is of course, the Boston Symphony Orchestra—begins at Symphony Hall, Friday afternoon, October 13, when Dr. Serge Koussevitzky will ascend the conductor's stand for his 16th term.

In addition to various novelties, announced elsewhere in this issue, We are promised more Bach and Mozart than usual, and as soloists in the Friday—Saturday series, pianists Josef Hofmann, Rudolf Serkin, Walter Gieseking, and Jan Smeterlin; violinists Jascha Heifetz and Joseph Szigeti; Emanuel Feurmann, cellist, who has not previously appeared with the Boston Symphony, and Sigurd M. Rascher, saxophonist, in Debussy's Rhapsody.

Two European musicians have been invited as guest conductors at mid-season: Nicolai Malko, who is Russian, and the Finnish leader, Tauno Hannikainen, who scored a distinct hit when he directed Sibelius' Second Symphony at a Pop concert in June, 1938. There are to be the customary 24 pairs of Symphony Hall concerts on Friday afternoons and Saturday evenings; six each on Monday evenings and Tuesday afternoons; the usual visits to New York and other cities, and the series in Sanders Theatre, Cambridge.

Several concert series are to be presented by Aaron Richmond, in the course of which Flagstad, Rachmaninoff, Kreisler, John Charles Thomas, Horowitz, Milstein, Lehmann, Levitzki, the Philadelphia Orchestra, Pierre Luboshutz and Genia Nemenoff, and Smeterlin are to be heard. A Dance Series will bring the Monte Carlo Ballet Russe, the Jooss Ballet and Argentinita and her Spanish dancers.

Bucknell University Chorus to Present Four Major Works

LEWISBURG, PA.—Four works are to be given this season by the mixed chorus of the Bucknell University School of Music here. Arrangements are also being made to offer them in Harrisburg and Williamsport.

Paul G. Stolz, director, has listed Gounod's St. Cecilia's Mass, Handel's Messiah, Horatio Parker's Hora Novissima and Haydn's Mass in B flat.

Faculty and student recitals, glee club and band programs, and the Artists' Course will also be conducted.

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Los Angeles Applauds Stokowski

(Continued from page 4)

isfying intonation from her small instrument. Such innate musicianship bears the indubitable stamp of genius. Little Lewis Izumi, also aged seven, played the first movement of the Mozart A major piano concerto with the facility of a born artist, calling to mind that Mozart was likewise a child piano prodigy. Los Angeles born, of Japanese ancestry, the lad showed fine training as well as inborn musical qualities which presage a brilliant future.

Boy Conductor Scores

Nine-year-old Lorin Maazel led the orchestra in Tschaikovsky's Marche Slave. Such an appearance is entertaining and shows musicianly aptitude on the part of the lad, but it is not conducting and merely displays the child's ability to carry out a carefully instilled routine of gestures which the unusual placement of the orchestra obviously disturbed. Linda Ware, 14 year-old screen soprano, showed neither talent nor training for concert appearance, rendering Arditi's Parla Valse in a small, light voice, devoid of color or focus. After blaming the microphone for an unsatisfactory first try, Stokowski afforded her another opportunity, repeating the number at the end of the program. If the second attempt was any better than the first, it was only because she gave her low notes within a few inches of the microphone, and accordingly made them at least audible.

Samoiloff Studio Scene of Recital

Dorothy Ellis offered an interesting piano program with emphasis on the moderns in the Samoiloff Studios on September 7. She also appeared in the role of composer, playing the first movement of her own Concerto in D with Alexis Kall at a second piano. In romantic vein, the work was soundly and pianistically written and thematically attractive. Her American group also included Chasins' amusing Gradus ad Palais Royale, Deems Taylor's lovely Poem and my own Desire. The pianist's singing tone and expressive faculties were admirably shown in a Turina group. Prokofieff, Balakirev, Chopin and Wagner-Liszt items were also included.

Stars' Parade Closes Bowl Season

"Cavalcade of Stars" pranced cheerfully to a showy conclusion in the Hollywood Bowl on September 16, as many musical and radio artists participated in a festive event for the joint benefit of the Hollywood Bowl Assn., American Guild of Musical Artists and American Federation of Radio Artists, but the amphitheater was hardly half filled. A line of black-faced minstrels dressed the stage, with three interlocutors, Don Wilson, Benny Rubin and Edward Arnold, who cracked their own jokes and acted as ceremonial masters. A small, heavily brassed orchestra, directed by Gene Bren occupied the back of the shell.

The intent was purely that of entertainment in the lighter vein. Lawrence Tibbett scored with three songs, as did Richard Bonelli, both accompanied by Richard Hageman, whose new song, The Donkey, was introduced by Bonelli. Jose Iturbi's pianism was applauded in a Spanish group. Rosa Ponselle, accompanied by Romano Romani, gave three songs including Ernest Charles' When I Have Sung My Songs, for which the composer took a bow. Mario Chamlee was heard to the accompaniment of Elinor Remick Warren. Serge Oukrainsky in person gave a Persian Dance, and dancers from his ballet, including Elizabeth Fuller, likewise appeared. A promising child singer, Edith Fellows, gave two songs, and another young vocalist, Pamela Cavaness, was heard. Ann Jamison, The King's Men, the Master Singers and other radio artists participated. There was also some spendidly executed precision dancing by Carlos Romero's attractive girls.

Photo by Maurice Goldberg, Hollywood

ELLIOT RAPAPORT,

fourteen-year-old Los Angeles violinist, was heard recently in El Paso, Tex., on the Music and Arts Salons series presented by Mrs. Hallett Johnson. He made his debut with the Los Angeles Symphony under Klemperer and more recently was soloist with the Portland Symphony.

Jottings from the Hollywood Scene

The majority of motion picture studios incline to the opinion that foreign producing companies will be so greatly affected by the war that the market for American films, in England and France especially, will be greatly increased. Pictures of a cheerful nature, including musicals, should be most in demand, and the result will directly benefit studio musicians here, it is believed.

Los Angeles musicians appear to have been wise before the event, and to have remained away from war-torn Europe. Violinist Duci de Kerekjarto, fulfilling engagements in Budapest, appears to be the only prominent Los Angeles resident musician near the war zone.

* * *

Scheduled trips abroad last month were canceled by Gastone Usigli, formerly director of the Southern California Federal Music Projects, and William Bachenheimer, voice teacher, both of whom will remain in Los Angeles.

* * *

Southern California gains two artists as residents, Albert Coates, noted Anglo-Russian conductor, and Vera de Villiers-Graaf, mezzo-soprano, who were heard in a joint appearance in the Hollywood Bowl. Both have decided to remain in Hollywood, where Mr. Coates expects to be joined shortly by his wife and children.

* * *

Alex Kall, piano pedagogue, who was to be interpreter for Igor Stravinsky at Harvard, will remain in Los Angeles until Stravinsky can leave France.

* * *

With the beginning of the school year, the Opera Studio at the Los Angeles City College, under the direction of Hugo Strelitzer, has begun work on Nicolai's Merry Wives of Windsor, scheduled for presentation early in January. George Houston, one of the principals in the recent Hollywood Bowl production, will be stage director. Houston and Strelitzer have streamlined the old libretto to bring it into closer contact with the original Shakespeare play. A new English translation has been made, to stress comedy values and give the dialogue greater importance. At least four performances will give understudies opportunities to be heard.

The Opera Studio, open to all singers with sufficient voice and musicianship, plans to produce one opera each semester. Special evening classes have been arranged to make possible the attendance of those who work during the day. An innovation this year is the introduction of a course in English phonetics under the supervision of the English department, to teach good diction and clear enunciation while singing in English.

* * *

Richard Hageman's musical score to Frank Lloyd's picture, Rulers of the Sea, aroused considerable enthusiasm at the preview September 12. Written with sound musicianship and psychologically underlining dramatic values, it not only contributes much to the picture as entertainment, but also greatly enhances its concept as an art form.

* * *

"Music and Dance in the State of California" is the comprehensive title of a 600-page volume now in the course of preparation by the Bureau of Musical Research. The book is intended to be considerably more than a Who's Who, although biographies of leading California musicians will be included. A number of authoritative articles will trace the history and development of various forms of musical activities within the State.

Jose Rodriguez, the editor, is a well known musicologist, critic and writer, on the editorial staff of the Los Angeles Examiner and in charge of several serious musical programs for KFI. William J. Perlman, the publisher, formerly issued "Who's Who in Music and Dance in Southern California," and is likewise known as an author and playwright.

* * *

Dalies Frantz, concert pianist turned actor, has been cast for his first leading role, and will portray a pianist in Carey Wilson's A Door Will Open.

(Continued on page 25)

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REVIEWED BY LEONARD LIEBLING

Two Pianos—Four Hands

SWING RHAPSODY; by Robert Elmore. Music of the moment, in form, style and rhythm. Agreeably themed, idiomed and harmonized. Like all current light rhapsodies for piano, the Elmore example somewhat suggests Gershwin's famous opus, but is by no means an imitation. Good technical command and rhythmic sharpness are requisite for this bright ensemble number. (J. Fischer and Bro., New York.)

SCHERZINO; by Homer Simmons. Half Czerny Etude, half Bach Invention, is as good a description as any of this succession of rippling finger passages, alternating and joining with a playful little leading motif. Mild humor pervades the piece, which if it were more rasping in harmony, could bring to mind some of the conceits of Poulenc. The quick give and take of the two keyboards, calls for some agile and correct pianism. (J. Fischer and Bro., New York.)

MELODY (from the second ballet of Gluck's Orpheus); transcribed for two pianos by ABRAM CHASINS.

Chasins has for some years been making a specialty of transcribing for two pianos, and now possesses fine skill in that useful art. His Johann Strauss, Carmen, and Bach Passacaglia arrangements rank with the best in the duo-piano repertoire. The Gluck piece is necessarily smaller in dimension and similiar in treatment than the aforementioned works, but it shows the same sure touch, and the same devotion to the intention of the composer. Gluck's famous and lovely air finds traditional statement, changed only slightly by octave and chord amplifications. (Carl Fischer, Inc., New York.)

Books

AUTHENTIC LIBRETTOS OF THE FRENCH AND GERMAN OPERAS. This book is a companion piece to Authentic Librettos of the Wagner Operas, and Authentic Librettos of the Italian Operas, all issued by the same publisher.

The latest volume contains twelve operas, eight French, four German, with the English translations of both languages. Musical examples with a few lines of some of the leading arias and other solo numbers, help the reader to know what is what on the stage. One is inclined to agree with the publisher's jacket, which says, of the book, "Essential for every music lover, radio listener and home library; designed also to be convenient for the operagoer." The convenience would be aided if the paper were better, and the print darker and less small in some of the passages and music. However, the $1.75 price (for 504 pages) probably permits of no higher quality. The book is of undeniable practical value. (Crown Publishers, New York.)

A KEY TO THE PRONUNCIATION OF FOREIGN WORDS, by HARRY W. PASCOE, is an ingenious limp-paper book of pocket size, which clearly and simply gives directions for pronouncing words in Spanish, Portuguese, French, Italian, German, Hungarian and Russian. One section is devoted to each, and this ends usually with a list of typical words, phonetic pronunciations and meanings in that language. The book is designed as a handy reference work for announcers, news commentators, singers, teachers and students. It is preceded by a foreword by the compiler. The pages are printed by the photo-offset process, and resemble clear typewriter text. (Published by Harry W. Pascoe, New York.)

Passed Away

CHARLES M. SCHWAB, 77, steel magnate and patron of music, died in his New York City home on September 19. Although noted principally as an industrialist, Mr. Schwab was for several years a patron and later honorary president of the Bach Choir in Bethlehem, Pa. His New York home had a valuable pipe organ and Mr. Schwab selected Archer Gibson as his personal organist. Many organ recitals were given there by Mr. Gibson and others, and prominent musical figures of the operatic and concert worlds, including Schumann-Heink, Kreisler and Paderewski, were heard in informal musicales. Mr. Schwab also contributed to the ecclestical and musical life of his native town, Loretto, Pa. Mrs. Schwab died last year.

A. VERNE WESTLAKE, 55, widely known piano teacher, died at his New York City home on August 30. Born in Ohio, Dr. Westlake received his early musical training in America and later studied in Vienna with Leschetizky. Before coming to New York, he was professor of piano and harmony at Beaver College, founded the Pittsburgh Extension Conservatory, and was director of the School of Music at Taylor University. He was soloist with the Cleveland Orchestra under Sokoloff and other symphonic organizations.

In 1923 he founded the New York Piano Conservatory with a faculty of thirty-five, including a master class for piano under E. Robert Schmitz.

In 1933 he began the Westlake Fortnightly Musicales, which, besides artist-pupils of his, included as performers and guests Louis Persinger, Isidor Philipp, Leon Barzin, Sigmund Spaeth, Charles Haubiel, Marie Damrosch, Henry Holden Huss, Sigismond Stojowski, and many others.

Dr. Westlake was elected president of the Associated Music Teachers' League in 1934 and had been prominently identified with various teaching organizations throughout the country. He was also a member of The Bohemians.

LOUIS SALTER, 66, general representative of the New York Philharmonic-Symphony Orchestra, died in New York on September 22. Mr. Salter, who began his career in association with Carnegie Hall, where he was superintendent for many years, had during the last fourteen years served in his post with the orchestra and also as assistant manager during the summer seasons at the Lewisohn Stadium. He is survived by his widow and a daughter.

SIR DAVID HUNTER-BLAIR, 85, titular abbot of Dunfermline, died on September 12 at Fort Augustus Abbey, Inverness. Noted as a musician and scholar he relinquished his father's estate to become a Benedictine monk.

$1,000 Prize Offered For Native Composers

St. Louis Orchestra Seeks Work To Commemorate Anniversary

ST. LOUIS.—In connection with its forthcoming sixtieth anniversary during the current season, the St. Louis Symphony Society has announced a $1,000 prize contest for a new symphonic work by an American composer.

Vladimir Golschmann, conductor, has announced the prize-winning work will be played at one of the final pairs of concerts this season. All manuscripts, together with a piano reduction, must be submitted to the manager of the orchestra not later than February 1 and the scores should be from ten to thirty minutes in length of performance.

Mr. Golschmann and Rudolph Ganz, president of the Chicago Musical College and former conductor of the orchestra, are two of the judges.

Manuscripts should not bear the name of the composer but a motto, and must be accompanied by a sealed envelope in which is the name of the author and bearing on the outside the identifying motto. The works must not have been performed or published and the winning score becomes the property of the orchestra. All competing composers must be American citizens.

The sixtieth year of the orchestra opens on November 3, with Mr. Golschmann returning for his ninth consecutive season. There will be eighteen pairs of concerts, four special programs with the Ballet Russe and a series of popular and young people's concerts. The orchestra will tour the Middle West, Southwest and South for four weeks.

Katherine Bacon in N. Y. Beethoven Cycle

Katherine Bacon, on October 16 inaugurates a series of seven piano recitals in Town Hall, New York, during which she will play the thirty-two piano sonatas of Beethoven. Miss Bacon has been heard as soloist with the New York Philharmonic and other orchestras and also in numerous recitals of chamber music. Heretofore she has presented Beethoven and Schubert cycles, celebrating their centenaries. Recently Miss Bacon has been associated with the Julliard School.

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New York Symphonic Season Will Present Lavish Array of Novelties

Philharmonic Orchestra Schedules More Than 25 New Scores —American and European Composers Represented

More than twenty-five new works will be introduced into the repertoire of the New York Philharmonic-Symphony Society this season by John Barbirolli, permanent conductor. The honor of being the first will be accorded Jaromir Weinberger's variations and fugue, Under the Spreading Chestnut Tree, written for and dedicated to the orchestra and its conductor. This will be given its world premiere during the opening week, on October 12, 13 and 15.

A Musical Courier staff writer will share in the orchestra's novelties for Mr. Barbirolli has listed the initial hearing in this country of the Cortachy Symphony by Antonio Lora, Berlin correspondent. Mr. Lora is a pianist; his brother Alfred is a member of the second violin section of the orchestra.

"First-times" Scheduled

Anis Fuleihan will be represented by his Symphony Concerto for String Quartet and Orchestra and Bernard Hermann, young composer on the CBS staff, by his dramatic cantata, Moby Dick, based on the noted novel of the same name by Herman Melville. Moby Dick will have three performances: on April 11, 12 and 14, all under Mr. Barbirolli's baton. It calls for three male singers and a male chorus.

New to America will be Castelnuovo-Tedesco's Piano Concerto No. 2 which the composer himself will play at the concerts of November 2, 3 and 5. Later on the same program he will be represented by his overture, Twelfth Night. The overture, too, will have its American premiere on this occasion. On November 11 and 12 two vehicles have been chosen to present the Scandinavian saxophonist Sigurd Rascher to this country: Ibert's Concertino for that instrument and orchestra and Debussy's Rhapsody for the same combination in a revised version by Ernst Ansermet. Both works, in these forms, are new to America.

New York premieres will include Mr. Barbirolli's arrangement of a Mozart Suite for strings (the suite was played privately at a dinner at the home of Marshall Field a year and a half ago), Bela Bartok's Suite from his pantomime The Wonderful Mandarin, the late Arthur Foote's Suite in E major for Strings, a Suite of Byrd arranged by Jacob, Dohnanyi's Symphonisches Minuten described by the conductor as being extremely clever, Benjamin's Cotillion, a Suite from Arthur Bliss' ballet Checkmate, the Tailleferre Two-Piano Concerto with accompanying female voices and with Bartlett and Robertson as its exponents, a Gregorian Hymn for Orchestra by Höller, Suite L'Age d'Or by Shostakovitch, Rumba by Caturla, a Violin Concerto by Miaskovsky with Antonio Brosa as soloist, and first violist Zoltan Kurthy's Symphonic Poem Putza. The last mentioned has been played over the radio.

Carnegie Hall audiences will be interested to know that Mr. Barbirolli plans to conduct the first complete performance by the Society of both the Daphnis and Chloe Suites of Ravel. So that the two may be played without interruption, the conductor has prepared a link of music taken from the ballet to join the suites together. Altogether, the performance time should run about 30 or 35 minutes. Another comparative novelty will be the rarely-played Symphony in F of Hermann Goetz. Mr. Barbirolli describes it as being Schumannesque in feeling, says that he himself played it as a boy of ten. Bruckner enthusiasts should be pleased with the announcement that Barbirolli will direct that composer's Seventh Symphony in the Spring. It will be the first time Bruckner has figured in his programs in New York.

Helen Traubel, soprano, has been engaged to appear in an all-Wagner program under Mr. Barbirolli's direction on October 22. The addition of Miss Traubel brings the roster of soloists to twenty-eight, exclusive of those required in the two special works, Moby Dick and Bach's St. Matthew Passion.

Readings on Symphonic Programs

Marion Rous will give her first reading of Philharmonic-Symphony programs on Tuesday afternoon, October 3 in the Carnegie Hall Art Gallery. Her subject will be The Vitamin 3-B's. Admission cards can be obtained through the Sponsoring Committee. Thereafter she will give her readings every Thursday morning at 11:00 beginning on October 12, and on alternate Fridays at 11:30, from October 20. All of the lectures take place in the Art Gallery.

Jessica Dragonette Hailed at Toronto Fund Concert

TORONTO.—Jessica Dragonette, radio and concert soprano, was ovationally received when she appeared as the featured vocalist on August 23 in Eaton Auditorium on the program for the Fresh Air Fund of the Toronto Daily Star. Miss Dragonette, in exquisite vocal form, sang Schubert's Ave Maria, Debussy's Beau Soir and Home, Sweet Home. Due largely to her presence a record of $5,939 in receipts was set, considerably over last year.

Miss Dragonette remained over in Toronto to make a television broadcast, under the same auspices, at the Canadian Exhibition. W. M.

ERICA DARBO,
dramatic soprano, heard two seasons ago in the first open-air performance of Salomé at the Lewisohn Stadium, gives a Town Hall, New York, recital on October 26 under the management of Vera Bull Hull.

GARI SHELTON,
pianist, with his cocker spaniel, Capriccio, while vacationing at Boothbay Harbor, Me. Mr. Shelton has returned to New York and resumed his activities for the season.

Dr. Dickinson Edits Hymnal

Dr. Clarence Dickinson spent the vacation at his summer home on Storm King Mountain, editing the new hymnal of the recently united Evangelical-Reformed Church.

He received a book of his carols translated into Chinese; they had already been done into Japanese.

Indianapolis Orchestra Reports Larger Sales

Sevitzky Men Again to Tour—Choral Activities Planned

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra has not curtailed its activities because of the war, its local series being the same in number as last year and the customary out of town concerts are also being arranged. All members of the orchestra are in this country awaiting the first rehearsal under Fabien Sevitzky. The personnel of the orchestra is not complete but will include at least three new members, Frank Fiatarone and Irving Ilmer, violinists; and Peter Pauli double bass.

Ticket sales to date indicate that audiences will be larger than in past seasons. In addition to the usual soloists, the Indianapolis Symphonic Choir will make several appearances with the orchestra.

The Lutheran Bach Chorus, whose members come from the six Lutheran churches of the city, is beginning weekly rehearsals. The programs feature the works of Bach and other composers.

A chorus of 1,100 voices is being recruited for the mass meeting and fall festival of the Townsend Club, at Cadle Tabernacle on October 18.

The Maennerchor is holding public auditions to augment its present membership with enough new voices to make a large chorus. This organization will join with members of the Matinee Musicale in a performance of Handel's Messiah in December.

The Jordan Conservatory has added the following new instructors for the coming year: Louis Powell Schilling, of Chicago, dancing; Cuquita Blanco, character dancing; and Charles Hedley, of New York, voice. H. C. G.

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60th Year

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NEW YORK OCTOBER 1, 1939 No. 2996

Neutrality in Music

Already there are signs that the battle to maintain strict neutrality in the musical realm will be a difficult one. Though the present war was hardly a fortnight old, the city of Hastings, England, recently banned all Wagnerian music from its Municipal Orchestra programs on the ground that it was a favorite with Germany's Chancellor.

This has a reminiscent ring. One recalls the passions which swept almost all nations in the World War and which tainted cultural wells. Even the Brahms, Schubert, Schumann, Franz and Wolf lieder were considered "intolerable" by many audiences in the Allied nations in 1914-18 because of the language in which the texts were couched, although the words of universal masters.

The same distortions are bound to find a place in war propaganda sent out by the different nations in this conflict. Music-lovers should be forewarned.

Romain Rolland's message to the first Musicological Congress here recently clearly defined the role of music:

"In the field of art," says the author of the world's great musical novel, Jean Christophe, "there is not, there should not be, any rivalry between nations. The only combat worthy of us is that which is waged in every country, and at every hour, between culture and ignorance, between light and chaos."

The United States is one of the few countries where freedom for art and artists still obtains. Her unique geographical situation with two oceans as her guardians, and the new prosperity that will almost certainly result if she remains exempted from the world conflict and is called upon to supply food and other necessities to a largely war-paralyzed Europe, will have a powerful effect in establishing this country as the musical Mecca of the entire world. For it usually happens that art thrives where there is first a great increase in trade.

It is quite possible that the new period which now opens will place the crowning link in the chain of musical progress forged by this country. Those who like to divide matters of this sort into periods, and in this case they are well justified in so doing, have called our history up to the World War a sort of adolescence and early youth; the period from 1914 until 1929, our "coming of age" in an artistic as well as economic sense, for it was then that we became a nation to be reckoned with in music. The following years marked some regression because of the world-wide depression, but the enterprise shown by this country in meeting that emergency and the strikingly original framework erected here by the government to sponsor art and music projects actually snatched a further triumph from the *débâcle*.

Now, it seems, we stand on the threshold of another new and greater era, its extent impossible to predict because the world catastrophe is still too new and too undefined to estimate properly. How far the fires will spread can not be known, but it is fervently to be hoped that America will continue to remain the haven for art and enlightenment from all the world. We can thus play the valuable role of keeping alight the flame of culture that has long been menaced by nationalistic bigotry and tyranny, and now in a reign of violence and brutal force, is threatened with extinction.

—o—

More American Conductors

In the Pittsburgh Press of August 20, T. Carl Whitmer, composer, author, lecturer and teacher, makes an eloquent plea for bigger and better recognition of our American composers and conductors. He chides the public for its supine bowing to the musical foreigners, and its cold-shouldering of our native musicians. Mr. Whitmer calls for more justice, more understanding, more intelligent and practical support where our own musical sons are concerned. Before all things, he asks that new American compositions be listened to with as much attention and respect as the foreign product; and that American conductors be given wider opportunities to lead our important symphony orchestras. He points out that at present the American man with the stick has very little chance to direct an orchestra regularly, unless he is fortunate enough to hold a steady position at a radio studio.

Everyone interested in American music agrees with Mr. Whitmer's opinions, even though they have been expressed often before by thoughtful observers of conditions in this country. The chances for the composers have improved, but chiefly because some of the leading ones showed a high degree of persistency and militancy. They stirred up their colleagues to sharp individual and united protest, collective organization, and unremitting polemical action through speech, the pen, and newspaper publicity.

Always one wonders, however, that as the years pass, we do not seem able to have native American conductors at the head of the leading orchestras in this country. True enough, many of the foreign men of the baton who hold those positions, wind up as naturalized U. S. citizens, and they certainly are welcome acquisitions. Nevertheless, the fact remains that under such conditions, we have only a small number of native Americans directing any of the major orchestras in regular symphonic series, and then mostly for short periods.

One reason for the lack of leaders, of course, is the relative paucity of opera: the traditional training-school for the symphonic conductor.

It is strange that young American music students, usually so progressive and so alert to commercial chances, do not more often go in for the conducting career, which today offers large personal glory and a fat income for those who succeed. Unless one is an exceptionally gifted soloist, it would seem that at least a course in baton study and a try at heading an orchestra are highly advisable. Conservatories and private teachers might well encourage that idea with their students. If young musicians do not aspire ambitiously to be baton interpreters, it is indeed hard to understand how we shall ever be able to develop conductors.

Cartoon by Edgar Allen, Jr.

"Psst! Mischa!—You forgot your violin . . . "

One cannot well imagine the outstanding orchestras of any European country being led regularly by musicians from other lands. Even England, so long considered absolutely under the musical influence of foreigners, managed to develop a Beecham, Goossens, Coates, Boult, Wood, Barbirolli, et al. When will the American public discover that the symphonic scores are not cryptograms with meanings sealed to all except persons born East of the Atlantic Ocean? The printed scores of the composers are available for every musician able to read them—an ability easy enough to acquire with a little practise. Also, the young baton aspirant has at his disposal whole libraries written about the symphonic masterpieces, from which (combined with listening to famous conductors or their records) he may gain all he need know of traditions, tempi, and the rest of the conductor's aids to interpretation.

More and more young Americans are becoming leaders of bands and devoting themselves to our typical output of light music. The reason is that the opportunities are greater than in the symphonic field, and almost from the start there is good money to be earned. Some of those "popular" leaders are remarkably competent musicians, with wide knowledge of the serious repertoire, and might have made first-class symphonic conductors.

Until we have a number of born Americans in baton control of orchestras, our composers are not likely always to get the best possible performances of their works. It is highly probable that our own symphonic music of the near future will feature more and more the rhythmic types and colorings now generally recognized as distinctively American. Such music is a good deal of a puzzle to European musicians, if they understand it at all. The proof is that when they conduct it, they make a rather poor job of the venture. Even when foreign band leaders try our popular music, they fail to make it register at its best. As for foreign composers who have attempted to write in the American popular manner, or adapt it into their serious works, the results have been not only negligible but sometimes altogether ridiculous.

More American conductors for our symphony orchestras, should be the slogan of everyone interested in the further upbuilding of musical performance and musical composition in this land. With the nations of Europe at one another's throats, and the consequent halt of culture there, America has a great chance to take a decisive lead in every department of musical activity, including creativeness.

VARIATIONS

By Leonard Liebling

Truly welcome is Volume I of The Macmillan Library of Piano Music, a handsomely bound and fine typed collection called The Piano Works of Rachmaninoff. The welcome is not only for that fact, however, but also because twenty-two representative examples from the Russian composer's pen are here assembled in one book, lo longer requiring their purchase mostly as single pieces. Albert E. Wier supplies a short Foreword and biographical and critical notes where they are needed, for the sixteen solos, three duets (four-hands) and three numbers for two pianos. A separately-bound supplement contains the second parts for Valse and Romance (of Suite op. 17) and for the Concerto, No. 2, op. 18. The 207-page parent volume offers four of the Preludes—yes, the G minor and C sharp minor are there — Etude Tableau, Lilacs (transcription) Polichinelle and other favorites. Unfamiliar in this part of the world is the set of Variations on a Chopin Theme (the first part of the C minor chord Prelude, op. 28, No. 20). The duets are Slava, Theme Russe and Valse.

There is no need at this late moment to go into detail about the piano music of Rachmaninoff. It has won its place as doubtless the most picturesque, widely played and popular since the time of the greatest four Romantics—Liszt, Schumann, Chopin and Brahms. Rachmaninoff is an idol of American musicians and music lovers, and Macmillan does a shrewd and useful thing to make available for them this bouquet of some of his best creative blossoms.

◆ ◆ ◆

The following letter has been received and is herewith published for the benefit of those who have been, or might become, victims of an ingenious fraud:

University of Pittsburgh, Pa.
Pittsburgh, Pa.,
September 9, 1939.

Dear Sir:

The Foster Hall staff is writing to individuals and to institutions possessing collections of material relating to the American composer, Stephen Collins Foster, and to dealers in Americana, to warn them of two types of fraud involving Foster's letters, manuscripts, and music. These frauds, recently called to our attention, cause the collector needless expense and annoyance, and injure the honest dealer, through the disrepute brought upon the entire business by the acts of unscrupulous persons.

1. FORGERIES

Forged Foster letters and manuscripts are being placed on the market. Any "original Foster documents" offered you should be studied very carefully. It is well to be skeptical until the authenticity of such material has been definitely established.

New York and Philadelphia seem to be sources for some of these forgeries.

2. FIRST EDITIONS

The Foster Hall Reproductions of the Songs, Compositions and Arrangements by Stephen Collins Foster were published by Josiah Kirby Lilly of Indianapolis in 1933, and were presented by him to the principal libraries in the United States and Great Britain.

These Reproductions consist of facsimiles of the first or earliest obtainable editions of Foster's complete works.

We have been informed that thieves have been pilfering copies of facsimiles from the sets of Reproductions in libraries, and have been selling them to unsuspecting collectors as "original Foster first editions."

Libraries report that a number of works are missing from their sets, including:

Foster's Social Orchestra, Old Folks at Home,
My Old Kentucky Home, Old Black Joe, Oh! Susanna,
Old Dog Tray, Nelly Was a Lady, and others.

Material from the Foster Hall Reproductions may be easily identified. Each sheet of paper in the set bears the water mark "Foster Hall Reproduction" in the margin. If a sheet is held up to the light, this water mark may be plainly discerned.

Foster Hall is anxious to protect the collector and the legitimate dealer against fraud. Your co-operation will be of value in this effort.

Information concerning fraudulent transactions involving Fosteriana will be appreciated.

Sincerely yours,
FLETCHER HODGES, JR., Curator,
Foster Hall Collection.

◆ ◆ ◆

Along comes a new edition of Read 'Em And Weep, Sigmund Spaeth's felicitously titled book about the popular songs of earlier America. The historical interest, practical information and humor of the volume have not staled at all since its original publication in 1926. If you have not seen the Spaeth collection before, you should do so now. It will give oldsters many a reminiscent twinge, and youngsters a good idea of what squeezed a laugh and a tear from their parents and grandparents. The author offers nearly 200 examples with the full texts and music of songs "that will never grow old, but which you may have 'forgotten to remember.'" (Halcyon House, New York.)

◆ ◆ ◆

Every once in a while Merle Armitage of Los Angeles, a high priest of bookart publication, puts out a fastidious sample, strikingly designed and beautifully finished. One recalls particularly his books about Stravinsky, Schönberg and Gershwin.

The newest Armitage creation (after drawings by Margaret Keefe) is black and gold outside (cardboard covered, de luxe typography) and finely executed by the United Printing Company for Carl Fischer, Inc., New York. By the way, the book is called Pianism; its author, Will Garroway, long experienced keyboard performer and teacher.

Armitage supplies a preface explaining the value of the Garroway ideas and their utility for students and professional players, because of his "insistence upon a contemporary psychological approach to the study and art of piano playing." Garroway himself adds an introduction in which he gives his threefold purpose: to correct complexes caused by fear and frustration; to furnish a method of strengthening and expanding defective memories; to arrange and correlate information and equipment indispensable to the everyday life of the pianist.

Piano teaching has undergone a tremendous change during this century, due of course primarily to the general improvement in educational methods, but also to the new repertoire requiring a novel kind of technic, tone and colorings previously unfamiliar. Garroway's book takes those transformations into account, and examines the literature down to the present day, going even as far as the concert works of Gershwin.

I do not intend to spoil possible sales of the book by quoting formulae from its 206 pages, but I can say that many of the chapters are full of excellent advice and practical suggestions, all set forth in non-professional and easy conversational style. Memory, Sight Reading, Harmony (modulating made easy), Mechanics, Esthetics, and Clinics, are the subjects of the chapters. The last-named includes complete analyses (applying the author's systems) of Mozart's D minor Fantasia, Grieg's Butterfly, Beethoven's Moonlight Sonata, and other standard compositions.

Again I'd like to say that the appearance and execution of this volume make it a joy to see and to handle.

◆ ◆ ◆

A number of suggestions have been received to my question of a couple of months ago, regarding a possible change in the ugly modulations of some measures in Chopin's F sharp Impromptu. Several correspondents took the trouble to notate possible substitutions, and their musical examples will be published in the next issue of Variations. Meanwhile, this department is grateful for the interest displayed.

◆ ◆ ◆

Last March 21 was the 100th birthday of Moussorgsky, and the occasion brought much writing about the eccentric Russian genius who for forty or so years after his death was practically unknown outside of his native land.

Of those commemorative essays, to me the most interesting were two by Alfred Frankenstein, one appearing in The Musical Quarterly, and the other in the San Francisco Chronicle, of which he is music critic. Both studies paid high tribute to Moussorgsky, and ranked him in some respects as more original and significant than Rimsky-Korsakoff and Tchaikovsky. In fact, Frankenstein pointed out that while Rimsky, who had sought to improve Boris Godounoff by making many changes in it, is rapidly losing rank in modern estimation, Moussorgsky is gaining in the same proportion.

However, what intrigued particularly in the Frankenstein screeds, was the information that he had come into possession of many of the pictures by Victor Hartmann which inspired Moussorgsky's famous suite for piano, Pictures at an Exhibition, later orchestrated so masterfully by Ravel. Frankenstein promised to publish facsimiles of the pictures and also exhibit them. I hear now that he has been asked to bring his collection to several cities in the East and to deliver a talk about them and I hope earnestly that New York will be included in the itinerary.

The one thing of prime import in the matter, is that Frankenstein discovered striking contradictions between the Hartmann pictures and some of Moussorgsky's titles, leading to erroneous descriptions by the historians and program annotators. In his talks, and through public exhibitions, Frankenstein intends to correct the false impressions gained by musicians and music lovers.

Incidentally, Hartmann himself is almost as strange and fascinating a figure as Moussorsgsky, and Frankenstein has been able to drag him out of obscurity and highlight many absorbing phases of his life, character and achievements.

◆ ◆ ◆

Charles L. Wagner, our esteemed contributor, sends an item from a Staten Island, N. Y., daily newspaper, and adds that he cannot determine whether it is press-agentry for the singer or the sartorialist:

In a little tailor shop at 473 St. Mark's Place, Tompkinsville, this reporter met Anthony Pesci. Mr. Pesci sits in his shop all day making clothes for the well-dressed man of Staten Island.

Anthony Pesci besides being Staten Island's best suit-maker is gifted with one of the finest voices this country has ever produced. Many critics have referred to him as the logical successor to the great Caruso. Pesci has appeared in operas in the United States and Europe and has had many concert tours which have brought him to the attention of the music lovers of all parts of the country.

He was born on Staten Island and now (after his many vocal successes) runs his tailor shop and guides many children with gifted voices. At the charity affairs Mr. Pesci gives of his great talent. The slogan at all Staten Island affairs is "Wear a Pesci suit as you listen to Pesci sing."

◆ ◆ ◆

M. G. R. writes: "You quoted from George Eliot relative to 'the immortal dead who live again.' I wonder whether you and other musical persons know the following Eliot lines, which I have not seen quoted for many a year:

" 'Tis God gives skill.
But not without men's hands: He could not make
Antonio Stradivari's violins
Without Antonio.'

"The poem that has the foregoing passage is called Stradivarius, in case violinists might like to know."

◆ ◆ ◆

There is an interesting radio program broadcast by WABC every Sunday afternoon, called You Think You Like Music. In one of its recent prize questionnaires, the master of ceremonies asked a contestant to name a composition suggesting something to eat or drink. Came the shattering answer, " 'The Buttered Bride,' by Smetana."

◆ ◆ ◆

Also known sometimes as The Battered Bride, and The Bartender's Bride.

Pittsburgh Gathers Its Forces For Exceptional Musical Year

Rich Array of Concert Bookings Arranged—Orchestra, Opera, Recitals, Organ and Choral Events Planned

PITTSBURGH, PA.—That the war situation abroad is not adversely affecting musical conditions in Pittsburgh is indicated by the large number of concerts, sponsored by various organizations and institutions, scheduled for the current season.

May Beegle's 18th impresarial year will open with Fritz Kreisler on October 13. Remainder of her course comprises appearances by the San Carlo Opera with Hizi Koyke in Puccini's Madam Butterfly; Devi Dja's Bali and Java Dancers; Lily Pons; Marian Anderson; the Mozart Choir Boys; Vladimir Horowitz, and Nelson Eddy.

Art Society Series

The Art Society's sixty-sixth season will be ushered in by Ezio Pinza on October 17, to be followed by recitals by Zlatko Balokovic; the Stradivarius String Quartet; Kirsten Flagstad; Carin Carlsson, Swedish contralto, to be heard here for the first time, and Walter Gieseking. The Art Society's final event will be devoted to the annual meeting and recital of new compositions of local composers who have won the various cash prizes offered under the Society's auspices.

The eleventh major concert series of the Y. M. and W. H. A. will be launched on October 31, featuring the first local appearance of Zino Francescatti, young French violinist. Other events include a two-piano recital by Vitya Vronsky and Victor Babin; a violin-piano sonata recital by Adolf Busch and Rudolf Serkin; separate appearances of Alexander Kipnis and Simon Barer, and two concerts by the Y Choral Society led by Dr. Harvey B. Gaul.

Friends' Second Season

The second season of Pittsburgh's admirable New Friends of Music opens on November 15 with Eunice Norton, pianist. Ensuing attractions include the Budapest String Quartet; a Schubert Lieder recital by Lotte Lehmann; the Kolisch String Quartet with Augustin Duques, clarinetist; and a joint recital by pianists Karl Ulrich Schnabel, Leonard Shure, and Elisabeth Schumann, soprano.

In the symphony realm, the Pittsburgh Orchestra Association will begin its twenty-third year of sponsoring concerts by visiting orchestras with the appearance of the Philadelphia Orchestra on November 4. This orchestra comes again on May 4. The New York Philharmonic-Symphony led by John Barbirolli comes here for the first time in 10 years on November 23; and the Boston Symphony, Serge Koussevitzky conductor, gives two concerts on December 16-17.

The forty-fifth season of free organ recitals sponsored by the Carnegie Institute will be inaugurated October 1 in Carnegie Music Hall by Dr. Marshall Bidwell.

The fifty-first year of free organ recitals in Northside Carnegie Hall will be launched tonight by Dr. Caspar P. Koch who starts his thirty-seventh year as municipal organist.

The In-and-About-Pittsburgh Music Educators Club, of progressive and large membership, will hold its first meeting of the year on October 14. Dr. Howard Hanson, director of the Eastman School of Music, will be guest speaker taking as his topic The Living Makers of Our American Musical Culture. During the season Paul Boepple, Dalcroze exponent, will speak; Dr. John A. Rice will discuss Art As Integrity; and Bascom Lamar Lunceford and the North Carolina Folk Dancers will appear.

New Savoyard Group

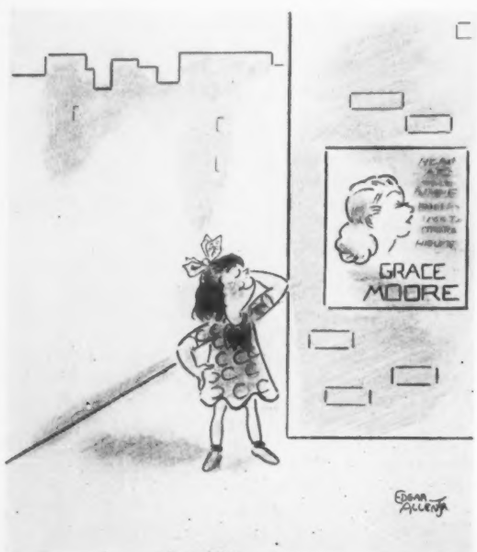
A new project, the Pittsburgh Savoyards, intends to present The Mikado on October 10, and Yeomen of the Guard and The Gondoliers later on. The directors are Dr. Harvey B. Gaul and George M. Rowland, Jr.

The Mendelssohn Choir, Dr. Ernest Lunt conductor, will offer three concerts this year. Works to be performed are the Psalmus Hungaricus, Te Deum, Dona Nobis Pacem, Messiah and Verdi's Requiem.

The Bach Choir, led by J. Julius Baird, will present three concerts. Individual concerts listed tentatively will feature Alec Templeton, pianist; Roland Hayes, tenor; All Nations Musicale, Mischa Levitzky, pianist; and Argentinita and her dance ensemble.

So far as is known the only Pittsburgh musician now abroad is Annette Rosenson, pianist, who, having completed courses at the Ecole Normale in Paris under Cortot, has gone to Switzerland to await her turn to return to America.

R. L.



Cartoon by Edgar Allen, Jr.

A MUSICAL STAR IS BORN.

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Sunday, October 1
Vicente Gomez, guitarist, Town Hall (E)
ASCAP Festival, light opera program, Carnegie Hall (E).

Monday, October 2
Anne Mayrand, pianist, Town Hall (E)
ASCAP Festival, Negro music program, Carnegie Hall (E).

Tuesday, October 3
Harriette and Jules Wolffers, sonata recital, Town Hall (E)
ASCAP Festival, band music program, Carnegie Hall (E).

Wednesday, October 4
Virginia Pemberton, soprano, Town Hall (E)
ASCAP Festival, folk-song program, Carnegie Hall (E).

Thursday, October 5
ASCAP Festival, Philharmonic-Symphony Society, Carnegie Hall (E).

Friday, October 6
Frieda Hempel, soprano, Town Hall (E)
ASCAP Festival, American popular music, Carnegie Hall (E).

Saturday, October 7
Mary Hill Doolittle, cellist, Town Hall (A)
Zimbalist-Sokoloff, sonata series, Town Hall (5:30)
Jane Prescott, soprano, Town Hall (E)
ASCAP Festival, Philharmonic-Symphony Society, Carnegie Hall (E).

Sunday, October 8
Helen Traubel, soprano, Town Hall (A)

Monday, October 9
Ossy Renardy, violinist, Carnegie Hall (E)
Erno Balogh, pianist, Town Hall (E)

Tuesday, October 10
Kato Havas, violinist, Carnegie Hall (E)
Alexander Kipnis, bass, Town Hall (E).

Wednesday, October 11
Felix Knight, tenor, Town Hall (E)

Thursday, October 12
Dorothy Bacon, contralto, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, October 13
Philharmonic-Symphony Society, Carnegie Hall (A)

Saturday, October 14
Ellen Repp, contralto, Town Hall (A).
Zimbalist-Sokoloff, sonata series, Town Hall (5:30)

Sunday, October 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Arnold Belnick, violinist, Town Hall (A)
David Sackson, violinist, Town Hall (5:30)
Roger Aubert, pianist, Town Hall (E)

Monday, October 16
Katherine Bacon, pianist, Town Hall (E).

Tuesday, October 17
Philadelphia Orchestra, Carnegie Hall (E).
Lotte Lehmann, soprano, Town Hall (E).

Wednesday, October 18
Rachmael Weinstock, violinist, Town Hall (E).

Thursday, October 19
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, October 20
Philharmonic-Symphony Society, Carnegie Hall (A).
Irene Rosenberg, pianist, Town Hall (E)

Saturday, October 21
Trapp Family Choir, Town Hall (A).
Zimbalist-Sokoloff, Town Hall (5:30).
Willem Noske, violinist, Town Hall (E).

Sunday, October 22
Philharmonic-Symphony Society, Carnegie Hall (A).
John Charles Thomas, baritone, Town Hall (A).
Elsa Baklor, soprano, Town Hall (E).

Monday, October 23
Mara Sebriansky, violinist, Town Hall (A).
Katherine Bacon, pianist, Town Hall (E).

Tuesday, October 24
Joanne de Nault, contralto, Town Hall (E).

Wednesday, October 25
Georgia Graves, contralto, Town Hall (E).

Thursday, October 26
Philharmonic-Symphony Society, Carnegie Hall (E).
Erica Darbo, soprano, Town Hall (E).

Friday, October 27
Philharmonic-Symphony Society, Carnegie Hall (A).
Harold Patrick, baritone, Town Hall (E).

Saturday, October 28
Fritz Kreisler, violinist, Carnegie Hall (A).
Grace Leslie, contralto, Town Hall (A).
Zimbalist-Sokoloff, Town Hall (5:30).
Vinaver Choir, Town Hall (E).

Sunday, October 29
Philharmonic-Symphony Society, Carnegie Hall (A).
Rudolph Ganz, pianist, Town Hall (A).
New Friends of Music, Town Hall (5:30).
Nina Quartin, soprano, Town Hall (E).

Monday, October 30
Katherine Bacon, pianist, Town Hall (E).

Tuesday, October 31
Belgian Quartet, Town Hall (A).
Elsa Zebranska, soprano, Town Hall (E.).

I See That

Renato Bellini's song Playing Cowboy was broadcast for the first time over WEAF on September 14 by the Norseman's Quartet.

* * *

William Webster, tenor and singing teacher of New York and Washington, D. C., staged the Chocolate Soldier at Virginia Beach, Va., and also sang the role of Alexius, for the Virginia Beach Opera Association. Also in the cast were Margaret Daum, Ray Heatherton and Ann Yago.

* * *

Leonard Stocker, baritone, appeared in Trial by Jury and The Gondoliers presented in Robin Hood Dell by the University Gilbert and Sullivan Company with the Philadelphia Orchestra. He also appeared with the company in Middletown, New Haven and Hartford, Conn., Cambridge, Nantucket and Magnolia, Mass., and Bar Harbor, Ogynquit and Lakewood, Me.

* * *

Josef and Rosina Lhevinne, duo-pianists, inaugurate the new season of the Brooklyn, N. Y., Institute of Arts and Sciences, at the Academy of Music there on October 18. This will open their forty-first season in joint appearances during which they appear in three programs with the New York Philharmonic-Symphony Society.

* * *

Dorothy Bacon, contralto, makes her New York recital debut on October 12 in Town Hall with Conrad Forsberg at the piano.

* * *

Richard Crooks, Metropolitan Opera tenor, has begun his first tour of South Africa which takes him into all the principal cities there. He returns to the United States later this month.

Arnold Belnick, young violinist, artist-pupil of Ronald Murat, makes his Town Hall, New York debut on October 15.

* * *

Gloria Perkins, violinist, gave a series of four concerts during the summer at Buck Hill Falls, Pa.

* * *

Charles Wakefield Cadman conducted a session of the Composers Forum-Laboratory at the New York World's Fair on September 7, discussing The American composer. Mr. Cadman presented five of his own works.

Manhattan School to Re-open

The new term of the Manhattan School of Music, formerly the Neighborhood Music School, New York, starts on October 5. Registration in the various departments occurred last month.

Mrs. Janet D. Schenck is director of the school and head of the piano department. Hugo Kortschak again heads the string department and conducts the senior orchestra. Hugh Ross, in charge of the voice department, conducts the chorus. George Wedge will be advisor in theory and Roger Sessions a member of the composition faculty. First desk men of the Philharmonic Orchestra teach wind instruments.

The new auditorium, gift of Mrs. John Hubbard of the Board of Trustees, is expected to be completed this month. Extensive alterations in the present building have been made.

Thelma Spear Lewisohn Sings

BABYLON, L. I.—Thelma Spear Lewisohn, soprano, pleased a large audience here with her dramatic interpretation of Schubert's Erlkönig when she was soloist with the Nassau-Suffolk Federal Orchestra under Christos Vrionides. K.Y.

More Bookings in New Season Here

(*Continued from page 3*)

ica. The remaining fifteen on the Continent or in England before the end of this month will be on their way here.

George Engles, managing director of the NBC Artists Service, in a formal statement reported no cancellations of concerts in this country and expressed the opinion that a "boom" season is in prospect, judging from reports received from local managers. He said that of all the NBC artists in Europe only Dezso Ernster, bass of the San Francisco and other opera companies, had reported inability to return here.

Columbia Artists Return

Arriving on the SS. Conte di Savoia on September 23 were the tenor Alessandro Ziliani and the basso buffo Salvatore Baccaloni. Both artists are booked for leading roles by Columbia Concerts Corporation with the San Francisco Opera Association this fall.

Returning from Rio by boat is the Metropolitan tenor Frederick Jagel. Bidu Sayao and Rose Pauly have been singing at the Teatro Colon in Buenos Aires. The Brazilian soprano sailed on the SS. Uruguay and will reach New York, October 3; Miss Pauly will fly to the States and is due on October 23. Risé Stevens, who has also been featured at the Buenos Aires Opera, writes that she has made return reservations on an American boat and should reach here November 6. Guiomar Novaes and Mischa Elman will likewise return from South America on schedule.

Ethel Bartlett and Rae Robertson write from England, to which they have but recently returned following their first South African tour, that they have already made plans for an early sailing and will arrive here in a few days, well in advance of the opening of their American tour. Paul Robeson is expected early in October to commence rehearsals for his first Broadway production in a number of years. The Jooss European Ballet, now at its headquarters at Dartington Hall, Totnes, has also decided to advance its sailing date.

Zino Francescatti sails from his native France shortly. New York audiences will hear this young violinist for the first time when he plays with the Philharmonic-Symphony Orchestra under John Barbirolli on November 18 and 19.

Joseph Szigeti, vacationing at Premanon in the Jura mountains, informed Columbia Concerts that he may return earlier than expected, even though his tour here does not begin until after the first of the year. Robert Casadesus, who has just finished an intensive summer as head of the piano department of the Fontainebleau Conservatory, will also advance his sailing date. His wife, Gaby, also a pianist, returns with him.

The young French pianist Emile Baume has received permission from the French military authorities to fulfill his American tour and will arrive this month. Elen Dosia and Andre Burdino, who have sung together in recital in this country, return for the opening of the Chicago City Opera season.

Vladimir Horowitz sailed from Italy on the SS. Vulcania to fulfill his first American tour since the spring of 1935. He spent the summer in Switzerland and was soloist under Arturo Toscanini at the Lucerne Festival. Ernest Schelling had planned to conduct the London Philharmonic late this month but as these concerts are now cancelled, he is expected back shortly.

Gregor Piatigorsky, his wife, the former Baroness Jacqueline de Rothschild and their young daughter, have arrived and have gone to their recently-purchased estate at Elizabethtown, near Lake Champlain, where they will remain until the cellist's tour opens later in the season. Devi Dja and her Bali and Java Dancers will sail on a Dutch boat, according to arrangements made by their representative, F. C. Coppicus, while he was abroad. Serge Prokofieff is not due until after the first of the New Year but writes that he can be expected on schedule.

Richard Crooks and his family will come from South Africa. He spent the late spring and summer in concert in Australia. John Brownlee has been released by the Australian Government and will be here by the end of November, stopping to sing in Honolulu.

Photo by D'Arlene Studios.

CHRISTOS VRIONIDES CONDUCTING

the Nassau-Suffolk Federal Orchestra and the Babylon Festival Chorus, heard jointly, this summer in four special concerts. Outdoor concerts were given during a ten-week season, with appearances in Hempstead, Islip, Long Beach and Babylon, N. Y.

South African tours, the first of the newly-organized series under the auspices of Community Concert Service, still detain Gaspar Cassado, Carola Goya, dancer, and Beatrice Burford, harpist who appears with Miss Goya. Cassado will be back after the New Year and Miss Goya and Miss Burford the middle of December. Mildred Dilling arrived on the SS. Washington. She had spent the summer in Paris.

Columbia Artists in U. S.

Following is a complete list of all Columbia Concerts artists now in the United States:

Sopranos: Josephine Antoine, Rose Bampton, Natalie Bodanya, Charlotte Boerner, Hilda Burke, Agnes Davis, Muriel Dickson, Enya Gonzalez, Helen Jepson, Lotte Lehmann, Hope Manning, Lucy Monroe, Grace Moore, Lily Pons, Rosa Tentoni, Mary Tock and Carolyn Urbanek.

Mezzo-Sopranos: Edwina Eustis, Helen Olheim, Suzanne Sten.

Contraltos: Bruna Castagna, Anna Kaskas, Kathryn Meisle, Elizabeth Wysor.

Tenors: Paul Althouse, Michael Bartlett, Joseph Bentonelli, John Carter, Edouard Grobe, Charles Hackett, Charles Kullman, Eyvind Laholm, Ronald Marsilia, Nino Martini, Ernest McChesney and James Melton.

Baritones: Richard Bonelli, Norman Cordon, Nelson Eddy, Wilbur Evans, Igor Gorin, Lansing Hatfield, Julius Huehn, Ray Middleton, Robert Nicholson, Lawrence Tibbett and Robert Weede.

Duo-Pianists: Malcolm and Godden, Vronsky and Babin.

Pianists: Erno Balogh, Simon Barer, Harold Bauer, Jose Echaniz, Daniel Ericourt, Dalies Frantz, Josef Hofmann, Ernest Hutcheson, Amparo Iturbi, Jose Iturbi, Julius Katchen, Muriel Kerr, Ida Krehm, Eugene List, Mieczyslaw Munz, Ezra Rachlin, Mariana Sarrica and Reginald Stewart.

Violinists: Arnold Belnick, Iso Briselli, Marjorie Edwards, Jascha Heifetz, Stephan Hero, Anatol Kaminsky, Joseph Knitzer, Yehudi Menuhin, Toscha Seidel, Albert Spalding, Patricia Travers and Robert Virovai.

Cellists: Marcel Hubert, Gregor Piatigorsky and Joseph Schuster.

Dancers: Lisa Parnova, Angna Enters.

Special Attractions and Ensembles: Dorothy Crawford, Ionian Singers, Russian Imperial Singers, Georges Barrere (Barrere-Britt Concertino and Barrere Little Symphony), L. D. Callimahos, Coolidge String Quartet and Gordon String Quartet, Mildred Dilling, harpist.

Engles Reports Sales Increase

"Several local managers in various parts of the country have reported that their current series are completely sold out," said Mr. Engles. "In New York advance sales on certain popular artists are heavier than usual. During disturbing times such as the present, people seem to be in need of an outlet, and seek it in entertainment. Also the value of money depreciates. People feel they might as well spend their income in an enjoyable way, rather than save it for a dubious future.

"Thus far we have had no cancellations of concerts, though the Canadian engagements may need some revision. It is possible that Canada may not admit artists travelling on German or Russian passports. However, there may be some special dispensation for those who definitely belong to the refugee class and have expressed their intention of becoming American citizens. Of the fourteen of our artists who are still in Europe, only one reports he will definitely be unable to come. Dezso Ernster, basso, who was engaged for appearances at the San Francisco Opera, is in Hungary and unable to obtain a visa. The remainder have made their sailing arrangements and will undoubtedly be here in time for their concert commitments."

Charles L. Wagner's Statement

Charles L. Wagner said that he had heard from all artists under his management and that with the exception of Gertrude Pitzinger, mezzo-soprano, they were planning to fulfill their American dates. Mr. Wagner said that he had had many new European artists apply for engagements but, at the moment, could not provide dates for them. What might happen next year however, was another matter. Mr. Wagner added his belief that larger audiences and receipts could be expected in this country this year.

Metropolitan Artists Here

The Italian liner Rex, which arrived in New York on September 16 brought several members of the Metropolitan Opera Association. Giovanni Martinelli, Virgilio Lazzari, Elisabeth Rethberg and

(*Continued on page 24*)

Keutzer Under Neill Management Opens Extensive Tour

Clyde Keutzer, young American tenor, now under William Neill Management, of Buffalo, N. Y., opened an active season on September 1 at Lakeside, O., on the artists' program for the thirty-seventh annual convention of the International Lyceum Association. Jose Limon, Mexican dancer, shared the program.

Mr. Keutzer will make a five-week tour of schools in a special lecture-concert series on American Music, a series given previously at the Dalton School, New York, where he does guest teaching. He makes several operatic appearances including two with the Buffalo Civic Opera Company in La Traviata and Cavalleria Rusticana. On February 20 he gives his second Town Hall, New York, recital and in March will be heard at the national convention of the D. A. R. Mr. Keutzer also appears this season in Buffalo, Rochester, Lockport, East Aurora, Hagerstown and cities as far west as Chicago.

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Musicians Return from Europe

(*Continued from page 23*)

Pietro Cimara, assistant conductor, were among the passengers. Also on board was Massimo Freccia, conductor.

Fritz Kreisler came back from Europe on September 18 on the SS. Washington, which also brought S. Hurok, of NBC, Mildred Dilling, American harpist, and Webster Aitkin, native pianist. Miss Dilling went abroad in July for her annual appearances in France, Holland and England with orchestras and in radio programs. In London she gave a television recital from Alexandria Palace for the BBC. Miss Dilling was the first harpist to appear over the televisor three years ago and has given an annual program since.

Mr. Kreisler, who served in the Austrian army at the opening of the World War, is now a French citizen. He said that he has many friends in Germany and the war has considerably affected him.

"The war, to me, is a heartbreak and a nightmare," the violinist said. "There is no hatred among peoples yet, but it may come as the war continues. I'm thinking most of the time about Paderewski. The dream of his life is shattered."

Mr. Hurok went abroad to arrange for the American visit this month of the Monte Carlo Ballet Russe.

Each returning ship has augmented the list of artists arriving to fulfill their engagements here. Franco Ghione, conductor of the Detroit Symphony Orchestra, was among the Conte di Savoia's passengers who reached New York on September 23. The preceding day Georg Schneevoigt, who conducted the NBC Orchestra in an all-Sibelius program in Carnegie Hall on September 27, arrived on the SS. Drottningholm.

Nicola Moscona, bass of the Metropolitan, reached New York on September 24 on the Greek liner, Nea Hellas.

First Cancellations

The first cancellation of a concert at Town Hall, New York, was that of Paul Makanovitsky, young violinist, who made his debut last season. He is remaining in Paris, according to word received by his management.

Deszö Ernster, bass, who appeared with season, has notified NBC that he is unable to leave Hungary. He had been expected to arrive October 1. NBC also revealed that Rudolf Serkin, pianist, now in Switzerland, had been unable to secure a *visé* and might not arrive in time for his Town Hall, New York, recital on November 7.

Goossens Finds Europe's Music Paralyzed

American composers now face their greatest opportunity because creative activity in European music "if not dead is certainly paralyzed," said Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, on his arrival on September 16 on the SS. Aquitania.

"We have come to the end of a cycle," he said. "The output in Europe has fallen in the last ten years and so long as Europe is an armed camp, so long will we have to wait for a revival. America has everything in its favor. It has absorbed the culture of Europe, assimilated all they had and rejected what America does not desire or need. Their composers are jaded and tired and surrounded by everything that makes creative work impossible.

"The conductors of the major orchestras here are willing and anxious to play American music, not only because there is almost no first-grade music being produced abroad, but because it is their pleasant duty.

"It is up to the composers to produce American music, and tell the people what is going on in American life."

Mr. Goossens said he had been working on a symphony and a third opera while abroad for his annual vacation. He was to have conducted the promenade concert in London on September 4 and another for television, but these were cancelled because of the war.

Ruth Slenczynski, young pianist, arrived on September 19 on the SS. President Harding and Mme. Alice Zeppili, vocal teacher, came back on the President Munro, arriving after a fifteen-day trip from Marseilles. Also on board were Maestro and Mme. Domenico Savino.

Musicians in List of Casualties

The first musical fatalities of the war were reported when the Norwegian freighter Ronda was sunk off North Holland by a mine. Gordon Lee Felts, of Odessa, Mo., returning home from Germany, was drowned. He was twenty-six years old and was to have begun a ten-month engagement at the State Opera in Saarbrücken on September 1 when the war started. A graduate of Park College, Parkville, Mo., Mr. Felts had appeared at Jones Beach, L. I., in operetta productions and also with the St. Louis Municipal Opera.

Nan Etchison, daughter of Mrs. John E. Etchison, Jr., former pianist and member of the Musicians Club of Richmond, Va., was lost in the same accident. Mrs. Etchison was rescued by another passenger, who secured her to two floating planks, from which she was saved by Norwegian sailors. According to latest information, Mrs. Etchison is at Flushing, Holland.

Bruce Woodson, Richmond saxophonist, a member of the Aquitania's orchestra, arrived in New York on that ship on September 16.

See Upturn in American Audiences

With assurances that their artists will arrive, certain managements are looking forward to larger audiences this season throughout the country. They believe that more money will be spent on music and expect a decided upturn in the matter of receipts. Already from the local managements throughout the country word has been received of larger subscription lists than previously.

An influx of European artists seeking engagements here has already started but with plans made a year ahead, managers expressed doubt that many of these would secure an immediate hearing. They asserted that the tour engagements of their present artist personnel had been completed and practically no open dates or opportunities for additional artists existed at present.

All agreed however, that their bookings this year exceed those of last season.

Atlanta Piano Teacher Reported "Detained" in Germany

ATLANTA, GA.—The outbreak of the European war has caused no change in Atlanta's personnel of music. Although a number of foreign-born artists are scheduled to appear, no cancellations have been made thus far.

Rose Müller, Atlanta piano teacher, however, who has been visiting relatives in Leipsic, Germany, during the summer, is reported to be waiting to secure passage on a neutral boat. Miss Müller intended to sail on the Hamburg-American Line, September 3, in order to resume her teaching here and at LaGrange College, LaGrange, Ga., by September 15. Hubert Quillian, president of LaGrange College, where Miss Müller has been teaching 30 years, stated his belief that he could book passage for her on the Holland-American Line, so that she will arrive home in a few weeks. Having received her American naturalization papers last year, Miss Müller has expressed no intention of remaining in Germany. C. M. E.

Mary Hill Doolittle Plans Debut

Mary Hill Doolittle, cellist, a graduate of the Institute of Musical Art, makes her New York debut in Town Hall on October 7. Born in Montreal of American parents, Miss Doolittle studied with Walter Schmidt in Philadelphia and Willem Willeke in New York. She did post graduate work on a Julliard Scholarship and received her artist's diploma with honors in 1934. She has appeared in solo and with orchestras. Arpad Sandor will be at the piano for her Town Hall program.

Mu Phi Epsilon Concert

SAN FRANCISCO.—Under the auspices of Mu Phi Epsilon, national music honor society, Gertrude Hopkins, harpist, and Flossita Badger, soprano, gave a joint recital on September 16 at the Keith Theatre at the Golden Gate Exposition.

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Omaha Is Confident Of Seasonal Prospects

Early Fall to Include Annual State Teachers' Convention

OMAHA, NEBR.—Omaha music has not been disturbed by the war conditions.

William H. Schmoller, of the Schmoller and Mueller Piano Company, who is an ardent supporter of local music, made his annual trip to Germany this summer, but was expected to reach home the latter part of September. Most music teachers here who take vacations nowadays do not go to Europe but to points of interest in this country, and Omaha students who wish wider experience go to the music centers of the United States, where, they feel, are the finest teachers of the world.

Several musical newcomers to Omaha include Richard Duncan, who will take over the band, orchestra and choir work at the University of Omaha, posts formerly held by Henry G. Cox and Carol M. Pitts, who have left the city. Mr. Duncan is an Eastman School product, with a master's degree from Ohio State University. He taught at Hastings, Nebraska, last year. Helen Dorothy Schroeder, of Cincinnati, has been engaged to teach violin at Brownell Hall. Another newcomer is Julius Ehrlich, an Austrian refugee, who has conducted orchestras in many large cities in Europe.

The Tuesday Musical Club looks forward to its customary sold-out season.

The Nebraska State Music Teachers' Association is receiving an encouraging response in regard to its convention in Omaha, October 26-27, when Jessica Dragonette, soprano, and E. Robert Schmitz will be heard in both lectures and recitals. A noted organist and violinist will also present lecture recitals. The Omaha World-Herald will sponsor Miss Dragonette's recital.

Martin W. Bush is offering a series of lectures on Listening to Music on ten Monday evenings at Omaha University.

H. M. R.

ROGER AUBERT, SAILOR.

Mr. Aubert has left Balboa Island, where he relaxed between summer concerts, and is preparing for his Town Hall, New York, recital on October 15. The Swiss pianist will have an active concert calendar this season.

GEORG SZELL

Georg Szell "Marooned" in New York by War Abroad

Georg Szell, conductor of the Scottish Orchestra, Glasgow, and the Residentie Orkest, The Hague, has arrived in New York en route from Australia, following his second extensive tour for the Australian Broadcasting Commission. A citizen of Czechoslovakia, Mr. Szell was completely booked for the coming season in Europe, his engagements including guest appearances in London, Brussels, Athens and Palestine, in addition to his permanent engagements in Scotland and Holland. The outbreak of the war has prevented Mr. Szell from proceeding overseas, and at present he is in New York awaiting further word as to his European appearances.

Brachocki Opens Studios in New York and Brooklyn

Owing to the European war, Alexander Brachocki, pianist, has returned to America after six years of teaching and concertizing in Poland. He also was a member of the faculty of the National Conservatory at Kattowitz. Mr. Brachocki has opened studios in New York and Brooklyn. Each Saturday during October he will give a program of piano music over WQXR.

Hollywood Jottings

(Continued from page 17)

Thaddeus Wronski is conducting a series of tri-weekly radio programs called the "Vocal Clinic of the Air," for discussion and elucidation of voice problems. The musical part of the programs consists of exercises sung by male and female voices accompanied by a recorded chamber symphony orchestra.

* * *

Dorothy Ellis selected American items by Deems Taylor, Abram Chasins, Richard Drake Saunders and a work of her own, as well as numbers by Prokofieff and Balakireff and a whole group by Turina for her September 7 program at the Samoiloff studio.

* * *

The San Gabriel Valley Opera Company, under Guido Caselotti, is preparing Cavalleria Rusticana, Pagliacci and Lucia di Lammermoor for the coming season, to be given in Los Angeles in December. The amateur organization produced La Traviata and Madame Butterfly last June.

Mathilde Ernestine is preparing a weekly series of concert programs by resident artists to be given at the Ambassador Hotel beginning in October. Lily Pons, Andre Kostelanetz, Maestro and Countess Andres de Segurola. Grace Bush, Samuel Ball and William Bachenheimer are among the patrons.

* * *

John Crown, concert pianist and pedagog, married Sara Richards, also a pianist, on his return from a concert tour of Australia. The couple are honeymooning in the Northwest.

* * *

The Federal Music Project's production of The Mikado continued throughout the entire month of August in the Greek Theater in Griffith Park, while a swing version also was playing in Hollywood Boulevard.

* * *

A number of Southern California composers and artists went to San Francisco to present programs at the Golden Gate Exposition on Treasure Island on a recent date. The composers were Mary Carr Moore, Richard Bender, J. Charles McNeil, Richard Drake Saunders, Adelaide Pouliot, Ada Virginia Hull, Hazel Valentine Caster, Augusta Hanson, Virginia Gurley, Emele Wendell, Grace Bush, Albert Denis Tessier, Dorothy Miller Dunlap, Aimee Euler, Constance Shirley, Mary Sinclair Taylor, Lora Perry, Arthur Carr, Allen Hubbard, Morris Browda, Martha Hulett, Elena Peobody Rouse, Bessie Bartlett Frankel, Blanche Byles, Mildred House, Helen Shaffer, Claudia Wirsen and Frank Colby. Laura Saunders, Ruth Somerindyke and Mary Green Pauloo, sopranos, Wynn Prentice, baritone, and Henry Simonsen, violinist, participated, as well as most of the composers, in presenting the numbers.

R. D. S.

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New Appointments in Mid-Western School

Cleveland Institute to Present Series of Faculty Recitals

CLEVELAND.—Two new members of the faculty will be introduced at the annual series of recitals by faculty artists at the Cleveland Institute of Music. They are F. Walter Huffman, tenor, and Harry Fuchs, cellist.

Weekly lectures on arts from the Mediaeval period to the Renaissance are major attractions in the series which will introduce not only new lectures but some who return after several years' absence, including Margaret Fairbanks, Cleveland Museum of Art staff; Frank Wilcox, prominent artist; and Arthur Shepherd of the music division of Western Reserve University.

Among the lectures is Dom Anselm Hughes, O.S.B., prior of Nashdom Abbey, Burnham, Bucks, England, who will speak on English Mediaeval music from 900 to 1500. Dom Anselm was honorary secretary-treasurer of the Plainsong and Mediaeval Music Society from 1926 to 1935.

On the concert course also will be Beryl Rubinstein, pianist and director of the Institute; Marie Simmelink Kraft, mezzo-soprano; Josef Fuchs, violin department head and concertmaster of the Cleveland Orchestra; Nevada Van der Veer, contralto; Arthur Loesser, pianist; and a program of quartet music. Mr. Huffman opens the series on October 11.

Herbert Elwell, head of the composition department and music critic of the Plain Dealer, opens the comparative arts series on October 6 discussing Troubadors and Minnesingers. Other speakers will be Joseph L. Weinberg, of the school of architecture of Western Reserve University; Henry William Taeusch, of the university's graduate school department of English and William P. Jones of the same department; Milton Fox and Arthur Quimby, Cleveland Museum of Art; Arthur Loesser and Boris Goldovsky of the institute's own staff; and Joseph Remenyi, of Cleveland College. The Madrigal Society of the institute will give a program of Italian choral music for one lecture.

Hastings City Orchestra Bans Wagner Works

The Municipal Orchestra of Hastings, England, according to a United Press dispatch, on September 19 announced that it had banned the works of Wagner from its programs. However, the orchestra will continue to play music by Haydn, Mozart, Beethoven and Mendelssohn.

Lillian R. Wolfe Resumes Classes in Piano and Musicianship

Lillian Reznikoff Wolfe has resumed her courses in piano and musicianship at her Brooklyn, N. Y., studio. They include a course for beginners in fundamentals; one for intermediate and advanced students; and a third for teachers of piano and musicianship including explanation and demonstration of methods and materials for individual, group and class lessons. New students are interviewed after appointment with Mrs. Wolfe, a graduate of the Institute of Musical Art and a teacher in Brooklyn since 1918. With Stella Nahum and Reuven Kosakoff, she is the collaborator in a piano and musicianship course for class and individual instruction.

Eugenia Buxton Cancels European Tour to Appear in Canada and U. S.

Eugenia Buxton's fall European orchestral tour is to be replaced by appearances in the United States and Canada.

EUGENIA BUXTON and JOHN BOLES

The American pianist opens her Canadian tour on November 5 in Montreal, playing the Dohnanyi Variations on a Nursery Tune, and the Canadian premiere of Turina's Rapsodia Sinfonica with the Montreal Orchestra, Dean Douglas Clarke, conducting. On November 7 she appears as soloist with the orchestra in Hamilton, Ontario, playing the Mozart C major concerto.

Following a Canadian tour, Miss Buxton will appear in cities of the Eastern United States among which are Washington, D. C., Memphis, Tenn., Shreveport, La., Houston, Tex., Auburn, Ala., Bowling Green, Ky., and Richmond, Va.

During the 1939-40 season, Miss Buxton will also be heard in a number of joint recitals with the Roth Quartet.

Lucie Lenox-Darcy Teaching in New York This Winter

Lucie Lenox-Darcy, teacher of singing who has conducted studios in New York, Hollywood and Chicago, will be located in New York for the winter season. Mme. Lenox-Darcy's training has been with Sbriglia and Marchesi in Paris, Carobbi and Lombardi in Italy and David Bispham in this country. She is an exponent of their methods.

Syracuse University Has Gains in Enrollment

Largest Student Body in 3 Years Reported—Other Activities

SYRACUSE, N. Y.—All indications are that the war abroad with its necessary uncertainties in this country will have no effect on music conditions in Syracuse. The three concert courses, the Syracuse Symphony Orchestra, Morning Musicales, and the Syracuse Civic Music Association, have announced elaborate programs for the season and already have disposed of the bulk of their season tickets.

The College of Fine Arts at Syracuse University opened September 18 with the largest music enrollment in the past three years. The five student music organizations will give the usual concerts, starting on December 14 with Verdi's opera Aida, sung in concert form by the University Chorus of 250 voices, Howard Lyman, director. The soloists will be Agnes Davis, soprano, Myron Taylor, tenor, Mary Hopple, contralto, John Herrick, baritone, and Elwyn Carter, bass.

The Morning Musicales will present Lawrence Tibbett, Albert Spalding, Bidu Sayao, Bartlett and Robertson, duo-pianists; Lydia Summers, the National Symphony Orchestra, Mary Becker, and others, in six evening concerts and nine morning recitals.

The Civic Music Association announces six evening concerts, presenting Sergei Rachmaninoff, John Charles Thomas, Gladys Swarthout, Emmanuel Feuermann, Susanne Fisher, Clifford Menz, and the Ballet Caravan.

For its first series of concerts the Syracuse Symphony Orchestra, André Polah, conductor, announces six concerts, with soloists to be named later.

H. L. B.

Emma Beldan Gives Annual Concert in Costume at Newport

NEWPORT, R. I.—Emma Beldan, soprano, gave her annual costume recital on September 14 at the home of Mr. and Mrs. Edmund Grinnell. Six groups, including Old English, Neapolitan and modern songs and chansons of the Marie Antoinette period as well as several arias made up her program. Appropriate costumes were worn for each group and Miss Beldan completed her formal program with several encores including an air from Victor Herbert's Sweethearts and Comin' Thru the Rye. Miss Beldan has appeared in opera at the Juilliard School and also with the New England Opera Company.

Paula Gontard in America

Paula Gontard, singer and teacher, formerly of Vienna, has established residence in America. Some of the pupils she had in Vienna are now in New York studying with her.

Before coming to America Mme. Gontard fulfilled engagements in opera, concert and radio on the Continent. A pupil of Felicia Kaczowska and Mme. Lotte Bunzl Wallerstein, she sang leading roles in La Boheme, Madam Butterfly, Faust, Pagliacci, Carmen and Turandot. As a lyric soprano, she also appeared in The Bat, The Beggar Student, Gypsy Baron, Countess Maritza, Rose Marie and Land of Smiles, as well as many other works. She was known abroad in concerts both as a Puccini specialist and Lieder singer.

Mme. Gontard's opera engagements were fulfilled at the Vienna State Theatre, the Volksoper and Theater an der Wien in that city, the Prague and Brünn Operas. She appeared in concert in Vienna, Brünn, Prague, Budapest and other cities.

PAULA GONTARD

Photo by Murray Korman

JAMES QUILLIAN,

coach and accompanist, has returned from a concert tour with John Carter, Metropolitan Opera tenor, and resumed his studio work in New York.

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Vittorio Giannini Is New Juilliard Teacher

Named to Succeed Burkley in the Theory Dept.—Institute Opens

Vittorio Giannini, American composer, has been named to the theory department of the Julliard Graduate School to fill the vacancy created by the resignation of Francis Burkley.

Mr. Giannini is a graduate of the school and held a fellowship in violin with Hans Letz and in composition with the late Rubin Goldmark. Later he won the award of the American Academy in Rome where he continued his work. He has composed two operas, Lucedia and The Scarlet Letter, the latter performed in Hamburg with his sister Dusolina in the role of Hester Prynne and also an opera for radio, commissioned by the Columbia Broadcasting System, Beauty and the Beast. He has also written two symphonies. His Requiem was world premiered in Vienna in 1937. The ballet music from a new opera by Mr. Giannini was recently broadcast by NBC and another radio opera will have its premiere this fall. Mr. Giannini has also written several songs. His two-piano concerto will be introduced this season in New York.

The thirty-fifth season of the Institute of Musical Art of the Juilliard School opens on October 3. In addition to the regular curriculum, special classes in piano and chamber music will be conducted by Carl Friedberg who will also award a special scholarship in piano to an advanced student.

ALICE ZEPPILLI

has re-opened her vocal studios in New York following her return from Marseilles on the SS. Monroe. Mme. Zeppilli spent five weeks with Anna Reali at the home of the latter's uncle and prepared the soprano for Turandot and other roles.

Charlotte Boerner to Appear in San Francisco Opera

Charlotte Boerner, soprano, gave a program over WABC on September 2. Miss Boerner is leaving New York soon to appear for the third season with the San Francisco Opera Company.

Stuart Ross Divides Teaching with Work as Accompanist

Stuart Ross has returned to New York for the season and opened new studios on West 58th Street. During the summer he taught in New York and was assistant conductor for the eighth season of the Steel Pier Opera Company at Atlantic City, N. J.

This fall and winter Mr. Ross combines a busy schedule of teaching with touring in concert with Kathryn Meisle, Grete Stueckgold, Charles Kullmann, and the Metropolitan Opera Quartet. On Tuesdays during the season he will be in Philadelphia at the Clark Conservatory; Friday and Saturday at the Emma Willard School, Troy, N. Y., and the other days in New York. Mr. Ross' activities also include being accompanist for the Down Town Glee Club. New York recitals already scheduled at which he will be accompanist include those of Ellen Repp, Thomas Thomas, Oliver Stewart and Virginia Foley.

Elmo Russ Presents Own Songs

The New Arts League presented Elmo Russ in a recital of his original songs, on September 26 in New York City, assisted by Gloria Russ, soprano.

Songs by Mr. Russ featured on the program included Spanish Johnny, Invocation, In The Province of Shantung, Yet Once, Ballad of Dennis McGinty, The Party, A Lady Comes to an Inn, Somebody's Song, Come On, Superstition, and Neighbors. Mr. Russ has been invited to present the second program of his songs at the World's Fair.

Photo © by Franz Löwy, Vienna

OTTO JANOWITZ,

Czechoslovakian teacher, conductor and coach, has taken up residence in New York. Formerly assistant conductor at the Staatsoper in Vienna and teacher in that city, Dr. Janowitz has worked with Richard Strauss, Franz Schalk and Bruno Walter, and has been associated with Maria Jeritza, Lotte Lehmann, Elisabeth Schumann, Rose Pauly, Jan Kiepura, Friedrich Schorr and other artists.

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(Continued on page 33)

RADIO HIGHLIGHTS

Story of Columbus in Operatic Form To Have Radio Premiere Over NBC

Eugen Zador, Composer of New Score, Listed for Premiere Next Sunday—Metropolitan Opera Auditions Resume

Radio, which has been the medium for several operas being revealed to the world, again serves this function on October 8 when the Radio City Music Hall Symphony gives its first important program of the new season.

Columbus, the joint effort of Eugen Zador, Hungarian composer, and Archduke Joseph Franz, is a score forty-five minutes in length and was submitted to the leader, Erno Rapee, by the composer, author of several operas heard in his native Budapest and throughout Europe and whose instrumental works have been offered at the Music Hall.

Now in this country, the composer has taken steps toward becoming an American citizen. In the cast for the premiere will be Martha Lipton, contralto, winner of the National Federation of Music Clubs' contest in its Baltimore convention; Jan Peerce, tenor; Robert Weede, baritone of the Metropolitan; and Lorenzo Alvari bass.

The work is said to be dramatic in style and in the Hindemith idiom. It chronicles the story of Columbus and his discovery of the New World. NBC's blue network and short waves to Latin and South America will carry the premiere.

Because of the numerous requests for tickets, the opera will be broadcast not from the usual studios but from the Center Theater. The performance will start at noon.

Echoes of Poland's musical history were heard on September 17 when Maurice Baron, conducting the string symphony, which has been filling in this summer for the ensemble, featured Chopin's Krakowiak,a work infrequently performed today but inherently Polish .n style.

Metropolitan Auditions to Start

Normalcy being restored to the ether waves, what with war bulletins now being broadcast at stated intervals rather than interrupting or eliminating regular programs, many familiar voices and events are resuming their accustomed stations.

Beginning today (October 1), the annual Metropolitan Opera Auditions of the Air returns to NBC's waves. Wilfred Pelletier again is in charge and some eighty-seven stations are carrying this feature. The auditions will end next March 24.

Among those who won the right to Metropolitan Opera contracts in the past were Anna Kaskas, Arthur Carron, Thomas L. Thomas, Maxine Stellman, John Carter, Leonard Warren, Annamary Dickey and Mack Harrell.

Toscanini Concert on October 14

According to latest word received by Samuel Chotzinoff, director of serious music for NBC, Arturo Toscanini is arriving on the SS. Manhattan preparatory to resuming his NBC Orchestra programs on October 14. Toscanini this season will give two series, the second being scheduled for an inaugural in the spring.

And according to a little bird at NBC these programs this season may be formally sponsored. Of that more anon.

Molinari, Bruno Walter and Desire Defauw will conduct during Toscanini's mid-winter vacation.

Travellers Return

An indication of settled condition was the return on September 24 of the Sunday Evening Hour, sponsored by the Ford Motor Company for its sixth season. Lawrence Tibbett was soloist on the initial program which again originated from the Detroit Masonic Auditorium. Soloists to be heard during the first six weeks include Gladys Swarthout, John Charles Thomas, Grace Moore, James Melton and Helen Traubel. Following Eugene Ormandy's two programs, Fritz Reiner, conductor of the Pittsburgh Symphony Orchestra, will direct the next four concerts.

Other podium occupants are to include Wilfred Pelletier, Franco Ghione, Victor Kolar and Reginald Stewart. Succeeding soloists are Jascha Heifetz, Marian Anderson and Richard Crooks.

On the initial program, Mr. Tibbett presented David Guion's arrangement of a Negro spiritual, De Lawd's Baptisin', written especially for the premiere.

Rather unostentatiously but nevertheless in a steady movement, radio has, at long last, come to the New York World's Fair. True there have been sporadic broadcasts of principal events, but from a musical point of view, comparatively little until recently. Among those of more recent days was the Pan-American Day at which Dolores Cassinelli, of the San Carlo Opera was heard with Carlo Morelli, of the Metropolitan. Joseph Littau and his Trytons have become a Sunday evening weekly feature from Flushing's meadows. WOR and MBS provide the medium.

Among those returning to active duty was Alfred Wallenstein who served a guest leadership with the NBC Orchestra recently. Others who have occupied similar engagements with the Toscanini ensemble have been Howard Hanson and Frank Black. Mr. Wallenstein's Firestone Symphony welcomed back Margaret Speaks on September 25 for another long series.

Marcel Hubert, French cellist, was assisting artist with the Toronto Promenade under Reginald Stewart since our last summation. And charming Lucille Manners has returned to that Cities Service engagement which occupies a large part in her activities. Dr. Black was the guest leader. Scott Malcolm and Reginald Godden, Canadian duo-piano specialists, coming to New York this season, were soloists with Mr. Stewart and his Toronto ensemble.

Miscellaneous Musings

Works of A. Walter Kramer, Renato Bellini, Milne Charnley, David Barnett, Bainbridge Crist and Eastwood Lane were featured on the September 17 program of the American Composer, directed by Felice Haubiel over WNYC. . . . John Herrick, young baritone, paid a return visit to the Radio City Music Hall's series in a varied list. . . . Jessie King, Australian mezzo-soprano, and Nina Quartin, soprano, were among recent guests at WQXR which on September 26 observed George Gershwin's birthday appropriately. . . . Henry Holden Huss' string quartet in B minor was offered by the Dorian String Quartet over CBS recently. . . . And MBS reports an increase of nearly twenty-five percent in billings over last August. . . . Normalcy, to repeat, has returned.

H. A. S.

Gerhart to Conduct Altoona and Hagerstown Series

Russell Gerhart, conductor of the Altoona Civic and Hagerstown Symphony Orchestras, is a native of Pennsylvania, and has received all of his musical training in the United States.

RUSSELL GERHART

Mr. Gerhart is the founder of the Altoona Civic Symphony, which this season will present Josef and Rosina Lhevinne as soloists at the opening concert. Other artists will be Helen Van Loon, soprano, Carol Glenn, violinist, and Hugh Thompson, baritone.

Mr. Gerhart's season with the Hagerstown Symphony will present as soloists Fritz Krueger, Noah Bielski, Elsie MacFarlane, and Jorge Bolet.

MARTHA LIPTON

appears in the only leading feminine role at the radio premiere of the opera Columbus, by Eugen Zador, under the direction of Erno Rapee, on October 8, at the Center Theatre, New York. Miss Lipton is also scheduled for many concert and symphony engagements during the season.

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Heard in the Studios

Jacques Stueckgold

Returning from his vacation and teaching in California, Jacques Stueckgold has resumed teaching at his New York studio. During the summer several of his artist-pupils were heard in festivals abroad. At Bayreuth, Zaro Prohaska, baritone, sang the title role in The Flying Dutchman which was restored to repertoire there. Max Lorenz, dramatic tenor, sang the two Siegfrieds in The Ring and also the role of Tristan in Tristan and Isolde.

JACQUES STUECKGOLD,
New York singing teacher, in Palo Alto, Calif., before his recent return to New York.

Zinka Milanov, Metropolitan Opera soprano, appeared at the London Festival under Toscanini's direction and also had the soprano role in Verdi's Missa Solemnis and Manzoni Requim. She also sang Donna Anna in Don Giovanni under Bruno Walter's direction. Carl Hartmann, also an artist-pupil, appeared in the title role of Tannhäuser at Zoppot Festival.

Engaged for the season at the Berlin Staatsoper and Städtische Oper for another season are Marcell Wittrisch, tenor; Walter Ludwig, tenor; Heinz Matthei, American tenor; Domgraff Fassbaender, baritone; Ernst Ditter, baritone; Gretel Slezak and Konstanze Nettesheim, sopranos.

At the Vienna Opera, Emil Schipper, baritone, will appear and at the Kassel Opera Annie Von Stosch has been engaged. Deszo Ernster, baritone, has been re-engaged by the Chicago Opera and Gretel Mittelstaedt, soprano, for the Kiel Opera.

All are artist-pupils of Prof. Stueckgold both in this country and abroad.

Harriot Eudora Barrows

Resuming her teaching of singing in her New York studios on September 8, Harriot Eudora Barrows re-opened her Boston studios, where she teaches on Tuesday and Wednesday, on September 12. Among her artist-pupils are Viola Philo, soprano of the Radio City Music Hall; Alice Kimball, soprano, soloist with the Tapley String Quintet of Boston Symphony musicians; Vera Keane, contralto, who has been soloist with the Handel and Haydn Society of Boston; Dorothy Horan, contralto, engaged by Nadia Boulanger for concerts in New England last season and re-engaged this year; Thelma Jo Fisher, concert and oratorio contralto; Willie Morris, soprano, heard on MBS as soloist; John Herrick, concert and radio baritone, member of the Revellers Quartet of NBC, and soloist this season with the Erie, Pa., Symphony and in Syracuse, N. Y., in a concert version of Aida; Eugene Conley, NBC tenor; Lewis James, tenor, of the Revellers; John Metcalf, radio baritone, and William Elliot, CBS baritone, heard weekly from the Boston outlet.

Walter Mills

Before starting his first transcontinental tour in November, Walter Mills is active teaching at his New York studio. Muriel Gould, artist-pupil, has returned from the Scandinavian countries, where she made her first appearances in concerts, and is preparing a new repertoire.

Bernard Pearce, baritone, is preparing for the opening of the Broadway production, Too Many Girls. Turnley Walker, baritone, is appearing in one of the leading roles in Yokel Boy. Both also are artist-pupils of Mr. Mills.

Cesare Sturani

Cesare Sturani has returned from a short vacation in Maine and reopened his New York studios at the Hotel Ansonia. His artist pupils are active in opera, radio and concert. Lanny Ross continues his regular appearances on the Hit Parade over WABC. Jean Dickenson is heard over the NBC network. She gave a recital recently in Milwaukee, Wis. Helen Gleason, soprano, sang the title role in the American premiere of Victoria and Her Hussar with the Municipal Guilio Gari will sing during the autumn with the St. Louis Opera Company in Amelia Goes to the Ball. He is now appearing with the San Carlo Opera Company. Gloria D'Angelo is singing this season in Italy in concert and opera.

Adelaide Gescheidt

Adelaide Gescheidt has returned from a vacation in the mountains of upstate New York, and re-opened her studios resuming her teaching, an active schedule.

Mme. Gescheidt's system of Normal Natural Voice Development has been demonstrated by her pupils. Many of them are still under her guidance.

Olga Eisner

Concerts by her advanced pupils will be given this season in the David Mannes Music School of which Olga Eisner is a faculty member. Representation of brief operas and opera fragments, under Carl Bamberger will be offered. Mme. Eisner will also present younger students in recitals at her own studio. She also is conducting classes at the Y. M. H. A. Among her pupils who have been active this summer are Aulikki Rautawara, Lore Meyer, Lea Pilotti, Lys Bert, Jane Shoaf, Margarethe Pfahl and Ruth Beheim.

Grace LaMar

Grace LaMar has returned from an extensive vacation in the West and reopened her studios in New York. She also resumed teaching at the Westminister Choir College, Princeton, N. J. Miss La Mar recently gave a concert at Hague Lake George, in memory of Mrs. Stephen H. P. Pell. The contralto was accompanied by Edith M. Wiederhold.

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played the Rachmaninoff second concerto with eighty members of the Boston Symphony Orchestra, under the direction of Arthur Fiedler, before the Chemists' Society at Symphony Hall, Boston, September 14.

Mannes Music School Opens Twenty-fourth Year

The twenty-fourth season of the Mannes Music School, New York, will be opened on October 5. Registration occured during the entire month of September. The courses continue for thirty weeks, concluding on May 25. Two scholarships in piano which include theory training are still available.

David and Clara Mannes, directors, have arranged a curriculum which includes courses for the training of professionals, amateurs and children. The professional studies include instrumental courses, a theory course, vocal study, composition, including orchestral and choral conducting and an opera ensemble class, coaching and accompanying, orchestra and a master class in ensemble playing.

Instrumental and vocal study is provided in the courses for amateurs, while piano, violin and cello, a music makers club and primary and junior orchestra, are included in the work for children.

Among the faculty members are Carl Bamberger, Adolfo Betti, Olga Eisner, Lieff Rosanoff, Arpad Sandor, Robert Scholz, Frank Sheridan, Stefan Sopkin, Paul Stassevitch, Newton Swift, Rosalyn Tureck, Isabelle Vengerova and Hans Weisse.

Adele Margulies Reopens Studio

Adele Margulies, pianist and pedagogue, has resumed instruction in her Philadelphia and New York studios. She is offering a scholarship this season.

Ray Halmans' Artists Start Active Concert Season

Among the activities of artists under the management of Ray Halmans, former associate of the late Richard Copley, are the following:

Roland Hayes, tenor, opens his season on October 5 in Pittsburgh and then fulfills engagements in Georgia, Mississippi and Texas. In January he appears in Minneapolis, St. Cloud, Fargo and Salt Lake City before proceeding to the Pacific Coast. He appears in the East in March and April.

Lilian Knowles, contralto, is soloist on December 7 and 8 with the Chicago Symphony and on December 10 sings in a performance of Messiah in Rock Island, Ill. In March she participates in Bach's B minor Mass with the Chicago Apollo Club and on April 12 and 14 in Beethoven's Ninth with the Minneapolis Symphony. On February 22 she gives her Town Hall, New York, recital.

Frank Sheridan, American pianist, in addition to his annual New York recital, gives a program on December 3 at the Frick Collection and on February 3 in the People's Symphony series at Washington Irving H. S., New York. On December 8 he appears for the Pro Musical Society of Detroit and in March is soloist with the Buffalo Symphony.

Sylvia Seelig, twelve-year-old Chicago painist, makes her New York debut in Town Hall on September 29. She is a pupil of Isidor Buchhalter.

Harriette and Jules Wolffers, violinist and pianist, appear in their New York debut sonata program on October 3 at Town Hall. They appear in Jordan Hall, Boston, following their New York programs.

Rachmael Weinstock, until recently first violinist of the Manhattan String Quartet, appears in Town Hall, New York on October 18 giving the first performance of a suite by Paul Creston with the composer at the piano.

LaBerge Lists Town Hall Concerts in October

Concerts this month in Town Hall, New York, under the management of Bernard R. La Berge, Inc., will be given by Anne Mayrand, French pianist, 2; Virginia Pemberton, soprano, 4; and the Belgian Piano-String Quartet, in their American debut, 31.

Virginia Pemberton Plans Debut

Virginia Pemberton, American lyric soprano, will make her Town Hall New York debut on October 4. Miss Pemberton, born in the United States, received her education both here and abroad. Her operatic debut was made in Switzerland in La Boheme. She has appeared with the San Carlo and Chicago opera companies, and will appear during this season with the latter.

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FORT WORTH, TEX.—Despite the outbreak of war in Europe this community will continue its concerts according to plans formerly made. The musical life of the city enters a new season with wonted enthusiasm.

The Fort Worth Symphony Orchestra, Brooks Morris, conductor, will resume rehearsals soon. The orchestra this year is entering into a coalition in the interest of performing arts by combining its concerts on a season ticket basis with the presentation of a number of stage plays, to be done by New York companies, often with the original casts.

The Pro Arte String Quartet, the oldest permanently organized chamber music organization in the Southwest, will enter its eighth season without change of personnel, under the sponsorship of the Woman's Club, with Mrs. George Conner as manager.

The music situation in the public schools, with Alma Ray as elementary supervisor and active organizations in the high schools, is profiting by growing student interest and participation, and definitely stronger faculty standards.

The colleges of the city, Texas Christian University, Claude Sammis, director of music; Texas Wesleyan College, Law Sone, president; Southwestern Baptist Theological Seminary, I. E. Reynolds, director, and Our Lady of Victory College, Sister Mary Albertine, director, have opened with definitely increased enrollments, and encouraging prospects for their music departments.

The seven federated music clubs of the city will present carefully prepared programs of study and performances beginning the first week of October.

Civic Association Series

The concert season begins early this season. The first concert by the Fort Worth Civic Music Association, Malvern Marks, president, will be that of John Charles Thomas on October 12. November offers hearings of Grace Moore and the Jaroff Don Cossack Chorus under the individual management of Mrs. John F. Lyons, who also is State supervisor of the successor of the Federal Music Project.

Fort Worth musicians abroad during the summer, including Meriwether Lewis Morley, Louise Winter and Evelyn Weissenborn, were safely back in this country before hostilities demoralized passage.

British Educator Lectures

The opening event of the new season was a series of lectures by Stanley Chapple, principal of the Guildhall School of Music, London, advocating the introduction of child or adult beginners in music into natural participation in music as a language of expression in advance of technical application to an instrument. The series, inspiring to a large group of North Texas teachers, was arranged by Mary Dunn, Lubbock, while studying during the summer at the Tobias Matthay Piano School in London. The sponsors were the Applied Music Division of the public school music system, headed by Dr. L. A. Woods, State Superintendent of Education, and the Texas Music Teachers Association, Carl Wiesemann, Dallas, president.

E. C. W.

San Antonio Announces Music Plans for Year

Orchestras, Concert Courses, Clubs Schedule Many Events

SAN ANTONIO, TEX.—The war has apparently had no effect as yet on music conditions in San Antonio. The Army has a band of 28 men and the leader for each division. Five schools have excellent orchestras.

The Friends of Music (Elizabeth A. Devoe, sponsor) has announced the following artists for the season: Kreisler, Argentinita, Tibbett, Hofmann, the Monte Carlo Ballet Russe and the St. Louis Symphony.

Dr. Otto Wick is forming an opera company of local professionals.

The Symphony Society (a newly formed organization) has announced four concerts with Max Reiter, conductor. Alec Templeton, Heifetz, Zinka Milanov and Nino Martini will be soloists.

The Tuesday Musical Club will have its regular four afternoon musicales.

The San Antonio Federation of Music Clubs will present four artists, to be named later.

The Federal Symphony Orchestra, Walter Dunham, conductor, will present the usual concerts.

There are no local musicians abroad.

Belle of New York Revived

The San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president), closed the twelfth season with a performance of The Belle of New York (Kerker). Lloyd Harris as Ichabod Bronson and Wally Gursch as Harry Bronson were exceptionally fine, both vocally and histrionically. Lucille Klaus Whiteside as Violet Gray, Mary Jane Carter Garza as Fifi, and Lorene Moyer as Cora Angelique made much of their roles. Frances Carnesi and Jimmy Woodard as the twin Portuguese brothers drew much applause for their comic work, as did Jack Blankfield as Blinkie Bill and Elaine Schultze as Kissie. General stage direction was in the capable hands of Harry and Florence Griffith. The chorus showed the careful training given by Paul Harper. The orchestra gave fine support under the capable direction of Jean Sarli.

S. W.

FELIX KNIGHT,
radio tenor, makes his New York Town Hall debut on October 11, inaugurating his first complete season of extensive concert engagements. He has appeared in opera with the Santa Barbara Opera Company, in the Hollywood Bowl, with the Los Angeles Opera Company, and has made appearances with the San Francisco Symphony and Los Angeles Philharmonic. Mr. Knight has renewed his NBC contract for radio. He has been soloist eight times on the Magic Key and appeared on numerous other programs.

AUGUSTUS OTTONE,
basso, has returned to the United States after several seasons abroad to appear in opera and concert. Mr. Ottone has sung at La Scala, with the Philadelphia Grand Opera, the Montreal Civic Opera and on tour with the U. S. Grand Opera. Included among his season's activities are fourteen engagements for lecture-recitals on The Ring and Parsifal of Wagner.

Curtis Quartet Series Planned for Philadelphia Academy

PHILADELPHIA.—Four Wednesday evening chamber programs will be given by the Curtis Quartet, on October 18 and 25 and November 1 and 8 in the foyer of the Academy of Music.

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Musicology Congress Brings Vital Programs

(Continued from page 7)

Dr. Albert Smijers, Professor of Music at the University of Utrecht, Holland, who arrived only at the last minute, and plans to return in a few days, in a paper on the music of the *Illustre Lieve Vrouwe Broederschapl in 'S Hertogenbosch* (Bois-le-Duc), 1330-1600, gave the history of the Illustrious Confraternity of our Lady in 'S Hertogenbosch, throughout those years—its music, singers, activities and performances. Dr. Smijers hopes that a catalogue of its music, which contains a Mass by Willaert, not found anywhere else, will be published shortly.

Leonard Ellinwood's paper, The French Renaissance of the 12th Century in Music, which was cited as the period which saw the most significant rebirth of the art of music, because of the development of polyphony, concluded the morning's session.

Mediaeval Works at the Cloisters

In the afternoon, the tenor, Yves Tinayre, and a Choir of the Pius X School of Liturgical Music, gave a delightful concert of Mediaeval music in an appropriate Gothic setting at the Cloisters.

A concert of unpublished Handel music, gathered together by Dr. J. M. Coopersmith of WOR was heard in the evening at the Juilliard School of Music. Many of the findings, like the solo cantata, Ero e Leandro, deserve permanent attention.

Friday was given over to a session on Music and Science, and when really scientific, like Dr. Otto Ortmann's talk on The Psychology of Tone Quality, with demonstrations through recordings, and Dr. Dayton C. Miller's, of the Case School of Applied Science, who spiced his talk on Tone Color with examples from actual experiments, was fascinating to the musician and layman alike.

Then Glen Haydon, of the University of North Carolina, was heard on Alfred Day and the Theory of Harmony, Manfred Bukofzer, on The Evolution of Javanese Tone Systems, and Davidson Taylor, of Columbia Broadcasting System, in a survey of music composed for radio.

Latin American Sessions

In the evening there was a concert at the American Academy of Arts and Letters, of Hispanic music illustrating the musical culture of Colonial and contemporary Latin America.

The Hispanic session of the Congress took place Saturday morning and particularly stressed the need for the freer accessibility and closer bond between the musical cultures of North and South America. At this session Dr. Francisco Curt Lange, of Uruguay, spoke on Americanismo musical, Juan Lecuna of Venezuela, on Venezuelan Folk Lore, Dr. Sanchez de Fuentes, President of the National Academy of Arts and Letters of Cuba on Cuban Music, Dr. Gonzalo Roig of Havana on music and education in the Latin American republics, and W. Burle Marx of Brazil, who suggested to the Congress the means whereby a greater flow of the music of both continents could be developed.

The New York end of the Congress came to a close with a concert of early American Chamber music at the Metropolitan Museum of Art, and the playing of the oldest piano in the world, built by Cristofori in 1720, and restored by Dr. Curt Sachs from the Crosby Brown collection belonging to the Museum. A sonata by Guistini da Pistoia was played on it by Ralph Kirkpatrick.

On September 17, the musicologists left for Washington for a visit to the Library of Congress, and for the Washington sessions of the Congress.

SUMMER CLASS OF RICHARD McCLANAHAN

at his home in Riverdale, N. Y., where his final lecture was given. Beginning October 12, Mr. McClanahan will repeat the course on Thursday evenings at his studio in Steinway Hall, New York.

Sessions in Washington

WASHINGTON, D. C.—The Music Division of the Library of Congress, Dr. Harold Spivacke, Director, and Mrs. Gertrude Clarke Whittall played host to members of the American Musicological Society on the closing day (September 18) of their first International Congress. Mrs. Whittall gave a luncheon at the Shoreham Hotel to the visiting members of the society, following a morning spent at the Library, during which its many treasures and unique features were placed at the disposal of the interested visitors. In the afternoon, the society members went to the Pan American building and on a tour of the Capitol.

Those who came to Washington included Mr. and Mrs. Otto Gombosi of Hungary; Albert Smijers of Utrecht, Holland; Knud Jeppesen of Copenhagen, Denmark; Fernando Liuzzi, formerly of Rome, Italy; and Dragan Plamenac of Zagreb, Yugoslavia. Also present in the party were Don Juan Lecuna, attache of Venezuelan Embassy; Mrs. Spivacke, wife of the Music Division Chief; Mr. and Mrs. Edward N. Waters (Mr. Waters is assistant to Dr. Spivacke); Carleton Sprague Smith, president of the society; Gustave Reese, secretary; Otto Albrecht; Earl V. Moore, new head of the Federal Music Project; Charles Seeger, Richard S. Hill and Dr. Helen Bush, the latter a member of the Music Division. G. K.

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